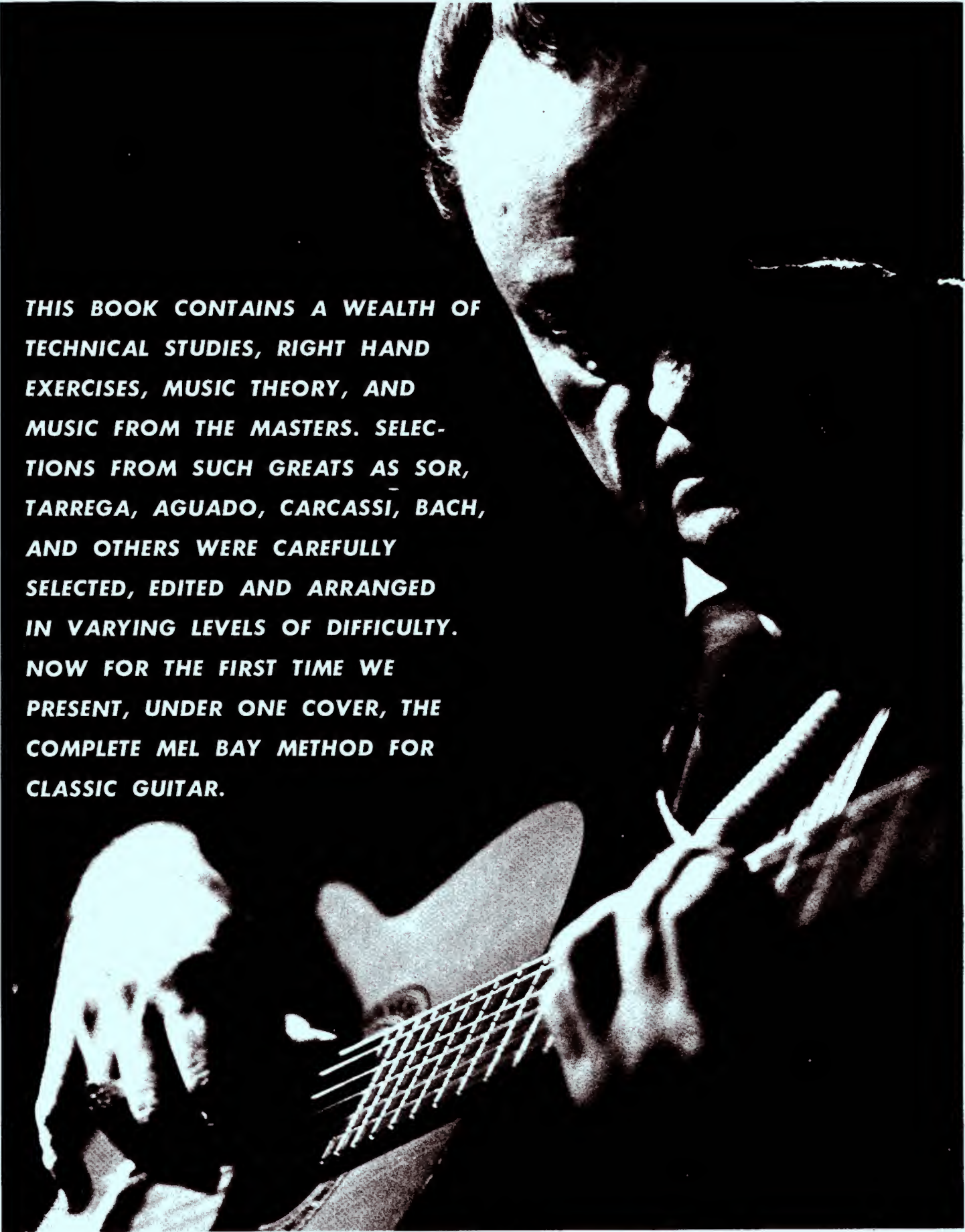


# **The Complete Mel Bay Method For Classic Guitar**



**THIS BOOK CONTAINS A WEALTH OF  
TECHNICAL STUDIES, RIGHT HAND  
EXERCISES, MUSIC THEORY, AND  
MUSIC FROM THE MASTERS. SELEC-  
TIONS FROM SUCH GREATS AS SOR,  
TARREGA, AGUADO, CARCASSI, BACH,  
AND OTHERS WERE CAREFULLY  
SELECTED, EDITED AND ARRANGED  
IN VARYING LEVELS OF DIFFICULTY.  
NOW FOR THE FIRST TIME WE  
PRESENT, UNDER ONE COVER, THE  
COMPLETE MEL BAY METHOD FOR  
CLASSIC GUITAR.**



## REQUIRED SUPPLEMENTS

- |     |  |   |              |
|-----|--|---|--------------|
| 1.  | EASY CLASSIC SOLOS                     | — | Easy Solos   |
| 2.  | GREAT CLASSIC SOLOS                    | — | Intermediate |
| 3.  | DELUXE ALBUM OF CLASSICAL GUITAR MUSIC | — | Advanced     |
| 4.  | FLAMENCO GUITAR                        | — | Intermediate |
| 5.  | DELUXE GUITAR SCALE BOOK               | — | Theory       |
| 6.  | SOLO FOLIO #1                          | — | Easy         |
| 7.  | GUITAR TECHNIC                         | — | Technic      |
| 8.  | GUITAR FINGERBOARD HARMONY             | — | Theory       |
| 9.  | GUITAR ARPEGGIO STUDIES                | — | Technic      |
| 10. | GUITAR ENSEMBLES                       | — | Quartets     |
| 11. | GUITAR DUETS ON GREAT CLASSIC THEMES   | — | Duets        |
| 12. | SACRED GUITARIST                       | — | Solos        |
| 13. | GOSPEL GUITAR                          | — | Solos        |

**MEL BAY PUBLICATIONS**

•

**PACIFIC, MISSOURI 63069**

LAPPEENRANNA  
MAAKUNTAKIRJASTO



## TUNING THE GUITAR

The six open strings of the guitar will be of the same pitch as the six notes shown in the illustration of the piano keyboard. Note that five of the strings are below the middle C of the piano keyboard.

The diagram illustrates the relationship between piano keys, piano notation, guitar frets, and guitar notation for tuning. At the top, a piano keyboard highlights the notes E, A, D, G, B, and E, with 'MIDDLE C' labeled between the two E's. Below the keyboard, a shaded trapezoid connects these notes to a guitar fretboard. The fretboard is a 6x6 grid with strings numbered 6 to 1 from left to right and frets numbered 1 to 6 from bottom to top. To the left, 'PIANO NOTATION' shows the notes E, A, D, G, B, E on a grand staff. To the right, 'GUITAR NOTATION' shows the same notes on a single staff, with the 6th string labeled 'E', 5th 'A', 4th 'D', 3rd 'G', 2nd 'B', and 1st 'E'.

## ANOTHER METHOD OF TUNING

1. Tune the 6th string in unison to the E or twelfth white key to the LEFT of MIDDLE C on the piano.
2. Place the finger behind the fifth fret of the 6th string. This will give you the tone or pitch of the 5th string. (A)
3. Place finger behind the fifth fret of the 5th string to get the pitch of the 4th string. (D)
4. Repeat same procedure to obtain the pitch of the 3rd string. (G)
5. Place finger behind the FOURTH FRET of the 3rd string to get the pitch of the 2nd string. (B)
6. Place finger behind the fifth fret of the 2nd string to get the pitch of the 1st string. (E)

This diagram shows a guitar fretboard with strings numbered 6 to 1 at the top. The frets are numbered 1 to 5 on the left. Dashed diagonal lines connect the frets across strings to show the tuning sequence: 5th fret of string 6 to 5th fret of string 5, 5th fret of string 5 to 5th fret of string 4, 5th fret of string 4 to 4th fret of string 3, 4th fret of string 3 to 5th fret of string 2, and 5th fret of string 2 to 5th fret of string 1. The notes A, D, G, B, and E are circled at the end of each string.



## PITCH PIPES

Pitch pipes with instructions for their usage may be obtained at any music store. Each pipe will have the correct pitch of each guitar string and are recommended to be used when a piano is not available.



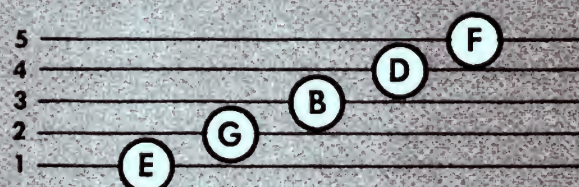
# THE RUDIMENTS OF MUSIC

**THE STAFF:** Music is written on a STAFF consisting of FIVE LINES and FOUR SPACES. The lines and spaces are numbered upward as shown:

5TH LINE	_____	4TH SPACE	_____
4TH LINE	_____	3RD SPACE	_____
3RD LINE	_____	2ND SPACE	_____
2ND LINE	_____	1ST SPACE	_____
1ST LINE	_____		

THE LINES AND SPACES ARE NAMED AFTER LETTERS OF THE ALPHABET.

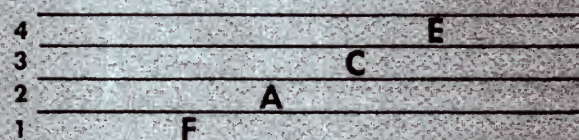
The **LINES** are named as follows:



The letters can easily be remembered by the sentence — Every

Good Boy Does Fine

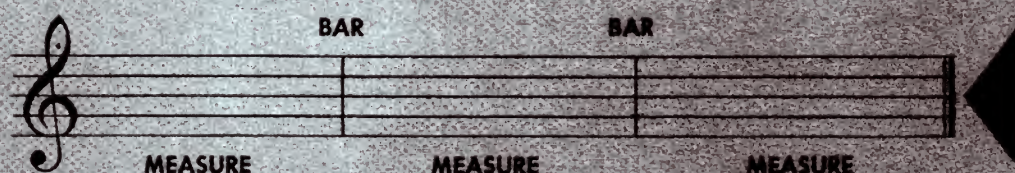
The letter-names of the **SPACES** are:



They spell the word F-A-C-E

The musical alphabet has seven letters — A B C D E F G

The **STAFF** is divided into measures by vertical lines called **BARS**



DOUBLE BARS MARK THE END OF A SECTION OR STRAIN OF MUSIC.

## THE CLEF:



THIS SIGN IS THE TREBLE OR G CLEF.

ALL GUITAR MUSIC WILL BE WRITTEN IN THIS CLEF.

THE SECOND LINE OF THE TREBLE CLEF IS KNOWN AS THE G LINE. MANY PEOPLE CALL THE TREBLE CLEF THE G CLEF BECAUSE IT CIRCLES AROUND THE G LINE.





# NOTES:

THIS IS A NOTE:



A NOTE HAS THREE PARTS. THEY ARE

The HEAD

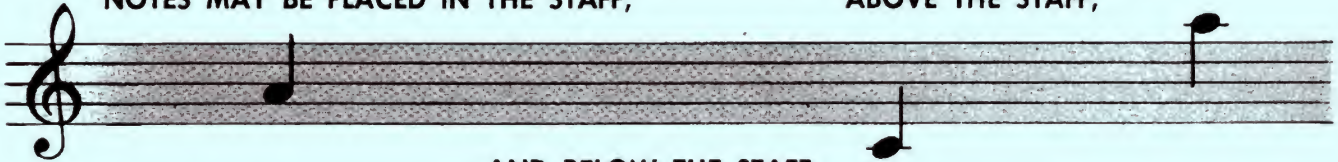
The STEM

The FLAG



NOTES MAY BE PLACED IN THE STAFF,

ABOVE THE STAFF,



AND BELOW THE STAFF.

A note will bear the name of the line or space it occupies on the staff.

The location of a note in, above or below the staff will indicate the Pitch.

**PITCH:** the highness or lowness of a tone.

**TONE:** a musical sound.

## TYPES OF NOTES



THE TYPE OF NOTE WILL  
INDICATE THE LENGTH OF  
ITS SOUND.



THIS IS A WHOLE NOTE.  
THE HEAD IS HOLLOW.  
IT DOES NOT HAVE A STEM.



= 4 BEATS

A WHOLE-NOTE WILL RECEIVE  
FOUR BEATS OR COUNTS.



THIS IS A HALF NOTE  
THE HEAD IS HOLLOW.  
IT HAS A STEM.



= 2 BEATS

A HALF-NOTE WILL RECEIVE  
TWO BEATS OR COUNTS.



THIS IS A QUARTER NOTE  
THE HEAD IS SOLID.  
IT HAS A STEM.



= 1 BEAT

A QUARTER NOTE WILL RE-  
CEIVE ONE BEAT OR COUNT.



THIS IS AN EIGHTH NOTE  
THE HEAD IS SOLID.  
IT HAS A STEM AND A FLAG.



= ½ BEAT

AN EIGHTH-NOTE WILL RECEIVE ONE-  
HALF BEAT OR COUNT. (2 FOR 1 BEAT)



## RESTS:

A REST is a sign used to designate a period of silence.

This period of silence will be of the same duration of time as the note to which it corresponds.



THIS IS AN EIGHTH REST



THIS IS A QUARTER REST



THIS IS A HALF REST. NOTE THAT IT LAYS ON THE LINE.



THIS IS A WHOLE REST. NOTE THAT IT HANGS DOWN FROM THE LINE.

### NOTES

WHOLE 4 COUNTS	HALF 2 COUNTS	QUARTER 1 COUNT	EIGHTH 2 FOR 1 COUNT

### RESTS

## THE TIME SIGNATURE



THE ABOVE EXAMPLES ARE THE COMMON TYPES OF TIME SIGNATURES TO BE USED IN THIS BOOK.

**4**  
**4**

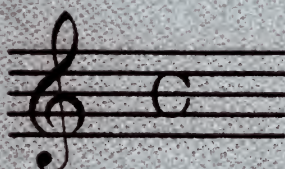
THE TOP NUMBER INDICATES THE NUMBER OF BEATS PER MEASURE.

THE BOTTOM NUMBER INDICATES THE TYPE OF NOTE RECEIVING ONE BEAT.

**4**  
**4**

BEATS PER MEASURE

A QUARTER-NOTE RECEIVES ONE BEAT



SIGNIFIES SO CALLED "COMMON TIME" AND IS SIMPLY ANOTHER WAY OF DESIGNATING  $\frac{4}{4}$  TIME.

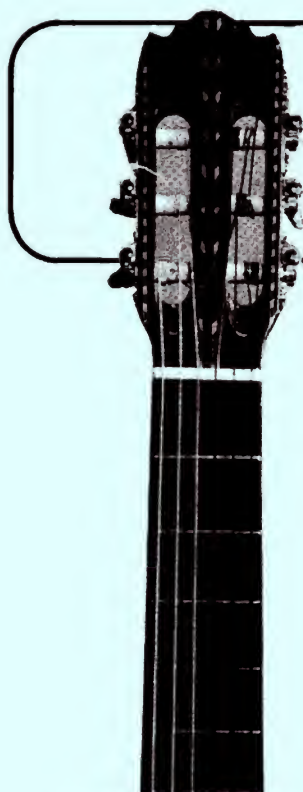
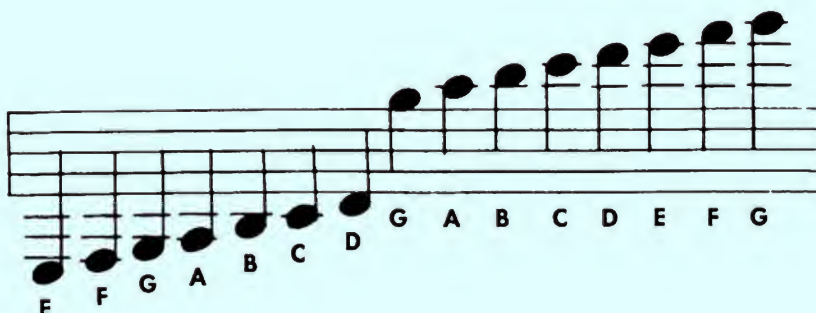


## LEDGER LINES:

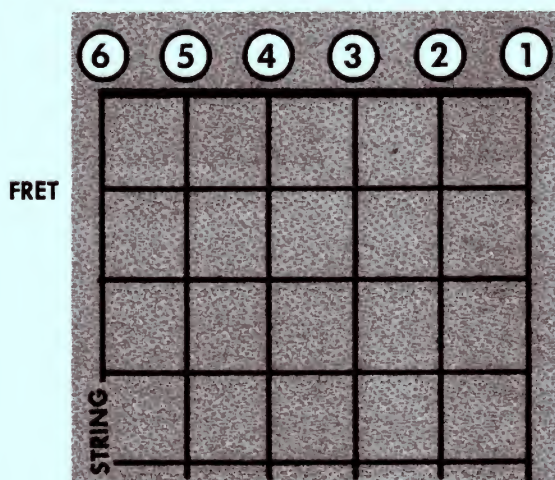
7

When the pitch of a musical sound is below or above the staff, the notes are then placed on, or between, extra lines called LEDGER LINES.

THEY WILL BE LIKE THIS:



## THE FINGERBOARD



The vertical lines are the STRINGS.

The horizontal lines are the FRETS.

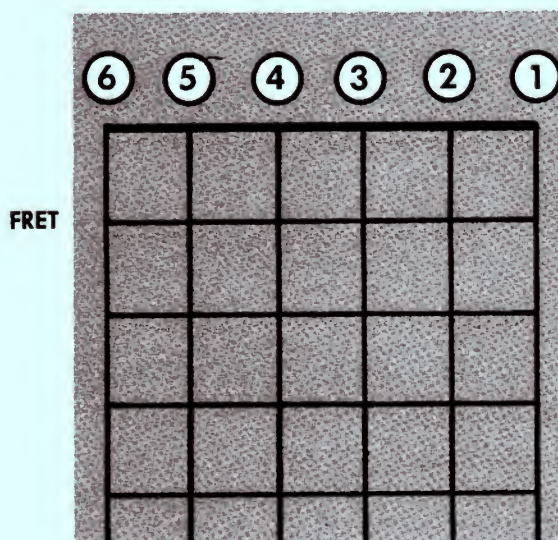
The encircled numbers are the number of the STRINGS.

**STRING-NUMBERS:** The encircled numbers 6 5 4 3 2 1 will be the numbers of the STRINGS.

## CHARTS:

The charts used in this book will have the VERTICAL-LINES as the STRINGS and the HORIZONTAL-LINES as the FRETS.

Reading from left to right the strings will be:





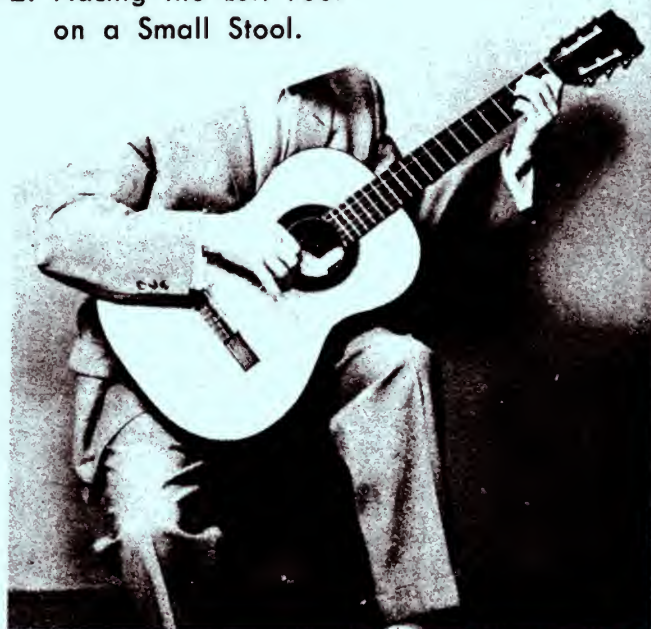
# The Correct Way To Hold the Guitar

(TWO WAYS SHOWN)

1. The Left Leg Crossed over the Right.



2. Placing the Left Foot on a Small Stool.



## THE RIGHT HAND (R. H.)

THE RIGHT HAND FINGERS  
WILL BE DESIGNATED AS

1 = I

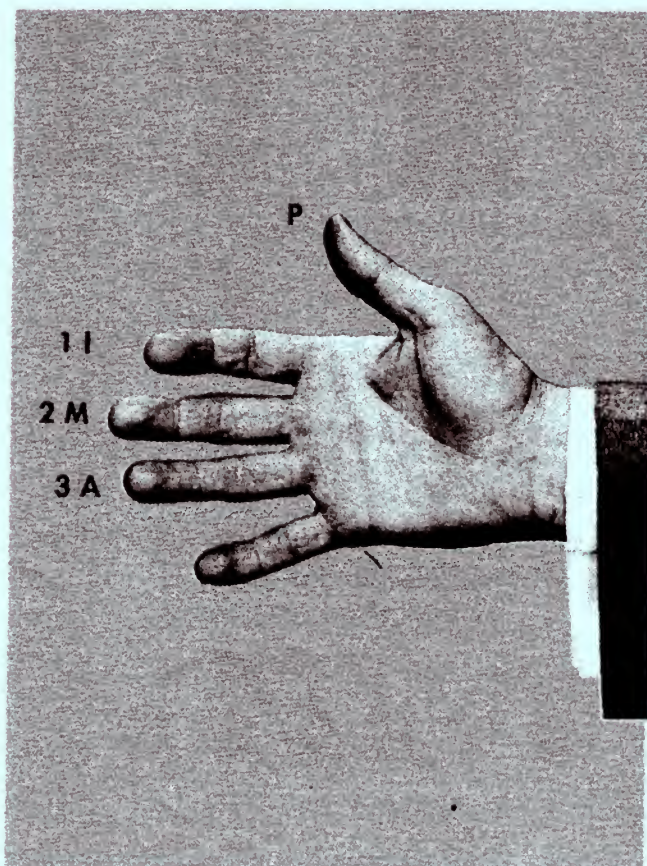
2 = M

3 = A

Thumb = P

THE NAMES OF THE  
R. H. FINGERS ARE:

(English)	(ABV)	(Spanish)
1st — Index	(I)	Indice
2nd — Middle	(M)	Medio
3rd — Ring	(A)	Anular
Thumb —	(P)	Pulgar



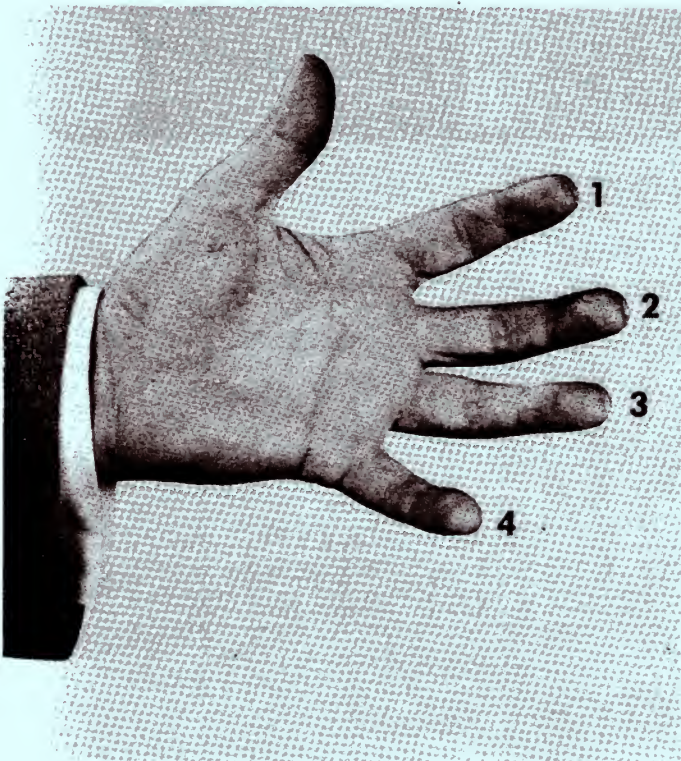




**THE LEFT HAND  
(L. H.)**



**The Left Hand Position**



Place your fingers **firmly** on the strings **directly** behind the frets.



# NOTES ON THE FIRST STRING

E

NUT

FRET 1

" 2

" 3

" 4

1ST

E

F

G

Note that the number of the fret and finger is identical.

E F G  
(OPEN) 1ST FRET 3RD FRET  
1ST FINGER 3RD FINGER



PRESS THE FINGERS FIRMLY  
BEHIND THE FRETS.

NEVER PLACE THE FINGER  
ON THE FRETS.



## WHOLE NOTES

A WHOLE-NOTE (O) receives FOUR BEATS.



## HALF NOTES

A HALF-NOTE (D) receives TWO BEATS.



## QUARTER NOTES

A QUARTER-NOTE (J) receives ONE BEAT.





# NOTES ON THE SECOND STRING

B

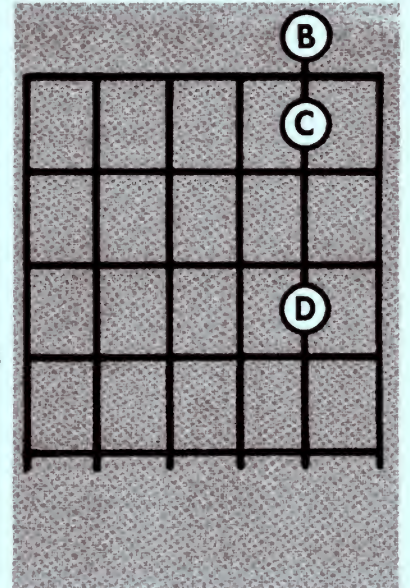
THREE NOTES ON THE 2ND STRING

B C D

(OPEN) 1ST FRET 3RD FRET  
1ST FINGER 3RD FINGER



NUT  
FRET 1  
" 2  
" 3



WHOLE NOTES



HALF NOTES



QUARTER NOTES





**3RD**

# G

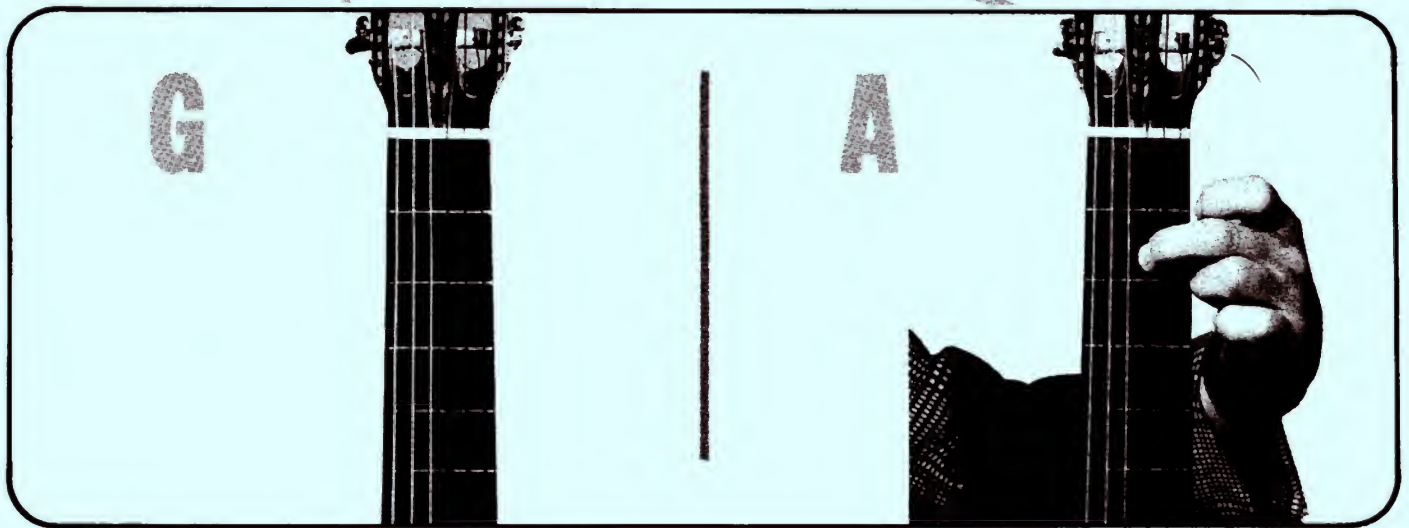
A

**FRET 1**

" 2

" 3

" 4



Musical notation for the first line of the song. The staff shows a treble clef, a 4/4 time signature, and a melody of eighth notes. The notes are labeled with letters: i, m, i, m, i, m, i, m, i, m, i, m, i, m, i, m, i. Below the staff, the count 'COUNT: 1 2 3 4' is written.

The first system of the musical score consists of three staves. The top staff is in treble clef with a common time signature (C). It contains a melody with notes on the first, second, and third lines of the staff, with intervals of a second, a third, and a second. The notes are marked with 'i' and 'm' above them. The middle and bottom staves are also in treble clef and contain a harmonic accompaniment, with notes on the first, second, and third lines of the staff.



## Right Hand Study

13



Repeat the above study until mastered.

## Introducing the Right Hand Third Finger (a)



### THREE-FOUR TIME

This sign



indicates THREE-FOUR time.

3 — BEATS PER MEASURE.

4 — TYPE OF NOTE RECEIVING ONE BEAT (quarter note).

In THREE-FOUR time, we will have three beats per measure.

### DOTTED HALF NOTES

A dot (•) placed behind a note increases its value by one-half.

A dotted half-note (p•) will receive three beats.

$\text{p} = 2 \text{ COUNTS}$   $\text{p}• = 3 \text{ COUNTS}$

## The Merry Men





# NOTES ON THE FOURTH STRING

THREE NOTES ON THE 4TH STRING

**D E F**

(OPEN) 2ND FRET 3RD FRET  
2ND FINGER 3RD FINGER

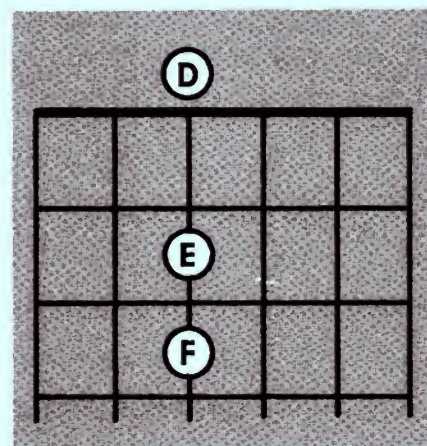


NUT

FRET 1

" 2

" 3



## WHOLE NOTES



## HALF NOTES



## QUARTER NOTES





# NOTES ON THE FIFTH STRING

THREE NOTES ON THE 5TH STRING

**A**

**B**

**C**

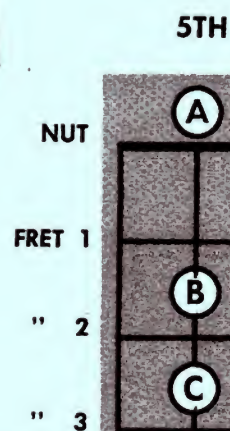
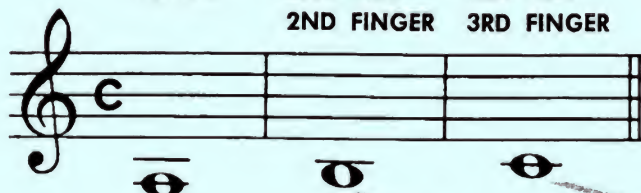
(OPEN)

2ND FRET

3RD FRET

2ND FINGER

3RD FINGER



## WHOLE NOTES



## HALF NOTES



## QUARTER NOTES





# NOTES ON THE SIXTH STRING

THREE NOTES ON THE 6TH STRING

E

6TH

E

NUT

F

FRET 1

" 2

" 3

G

(OPEN)

1ST FRET

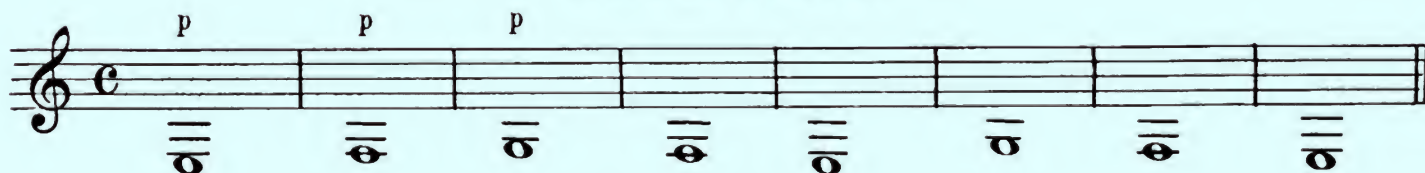
3RD FRET

1ST FINGER

3RD FINGER



WHOLE NOTES



HALF NOTES



QUARTER NOTES





Do not raise the left hand fingers from the strings until absolutely necessary.

Slow p p p

COUNT: 1 2 3 4

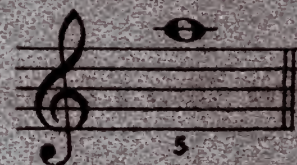
The image shows a musical score for the song 'The Rose Tree'. It consists of four staves of music. The first staff begins with a treble clef, a common time signature 'C', and a key signature of one flat (B-flat). The tempo is marked 'Slow' and the dynamics are 'p' (piano). The first four measures of the first staff are numbered 1 through 4 under the word 'COUNT:'. The melody is written on the first staff, and the accompaniment is written on the second, third, and fourth staves. The music is in a simple, folk-like style with a mix of eighth and quarter notes.

## The image displays four staves of musical notation for the song 'The Rose Tree'. Each staff begins with a treble clef and a common time signature 'C'. The first staff contains the melody, written with quarter and eighth notes. The second staff provides a harmonic accompaniment using chords and single notes. The third and fourth staves continue the accompaniment, with the fourth staff ending with a double bar line and repeat dots. The notation is clear and legible, set against a plain white background.



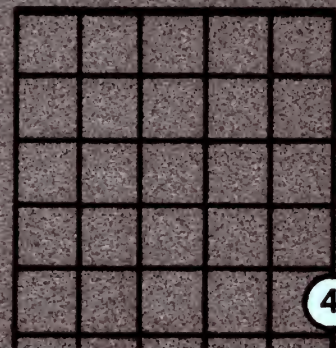


## INTRODUCING THE **A** NOTE



5TH FRET 4TH FINGER

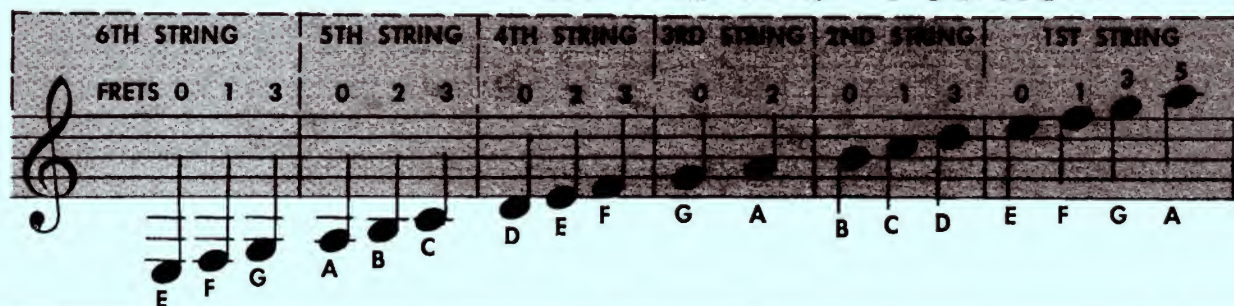
FRET 5



### The First String Waltz



### THE NOTES ON THE GUITAR IN THE FIRST POSITION



### Sixpence





## PICK-UP NOTES

One or more notes at the beginning of a strain before the first measure are referred to as pick-up notes.

The rhythm for pick-up notes is taken from the last measure of the selection and the beats are counted as such. Note the three beats in the last measure of the following study.

### A Study Introducing the Pick-up Note

4/4

COUNT: 4

1 2 3 4

### Etude



# A Study By Aguado

Moderato M.M.  $\text{♩} = 108$

WHEN TWO OR MORE NOTES ARE WRITTEN ON THE SAME STEM PLAY THEM AS ONE.

## Example

(x-----): Hold L. H. finger down. Never raise fingers until necessary.

In the above Example, play the double notes with the first finger of the R. H., plucking the lower note, and the second finger of the R. H. plucking the top note.

In the following Studies, play the lower notes with the R. H. Thumb (P).

Watch the L. H. fingering.

Play the Lower Notes with the Thumb (P)

Repeat the top notes as follows: mimi, mama and amam.



## Follow the Leader

21

Mel Bay

musical score for 'Follow the Leader' in common time (C). The score consists of four staves. The first staff includes fingerings (i, m, i, m, p) and a 'COUNT: 2 3 4' marking. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The piece ends with a double bar line and repeat dots.

In the following Studies, play the lower notes with the Right Hand Thumb.

Watch the Left Hand fingering.

## Alpine Echoes

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musical score for 'Alpine Echoes' in 3/4 time. The score consists of three staves. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. Fingerings (i, m) are indicated above the notes. The piece ends with a double bar line and repeat dots.

## Waltz

Mel Bay

musical score for 'Waltz' in 3/4 time. The score consists of two staves. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. Fingerings (i, m) are indicated above the notes. The piece ends with a double bar line and repeat dots.

See Mel Bay's  
"Easy Classic Guitar Solos"



In the following studies the lower notes are played with the thumb.

Hold each note for its full time value.

## A Study

Four staves of musical notation in C major, 4/4 time. Each staff contains a sequence of notes with fingerings indicated above them. The first staff has fingerings m i m i. The second staff has m m i. The third staff has m i m m i m. The fourth staff has m i i i m i. The notes are primarily eighth and sixteenth notes, with some quarter notes and half notes. The lower notes are played with the thumb.

## The Tie

The TIE is a curved line between two notes of the same pitch.  
The first note is played and held for the time duration of both.  
The second note is not played but held.

Example

TIE

Musical notation illustrating the use of ties. The notation is in 3/4 time. It shows a sequence of notes with ties connecting them. The first tie connects a quarter note to a quarter note. The second tie connects a quarter note to a quarter note. The third tie connects a quarter note to a quarter note. The fourth tie connects a quarter note to a quarter note. The notes are primarily quarter notes. The lower notes are played with the thumb.

COUNT 1 2 3 (1 2 3)

## The Tie Waltz

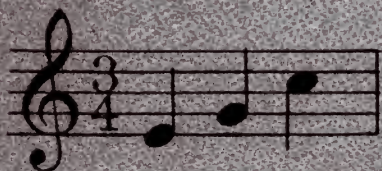
Two staves of musical notation in 3/4 time. The first staff has a sequence of notes with fingerings indicated above them: a, m, i, a, m, i. The second staff has a sequence of notes. The notes are primarily quarter notes and half notes. The lower notes are played with the thumb.



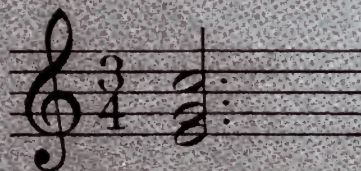
## CHORDS

A MELODY is a succession of single tones.

A CHORD is a combination of tones sounded together.



TONES IN A MELODY.



THE SAME TONES AS A CHORD.

We will construct our chords by playing the chordal tones separately as in a melody and without raising the fingers, striking them together.

### The Chord Waltz

MEL BAY



### The Builder

MEL BAY



### Small Chord Etude

MEL BAY



/// = REPEAT CHORD

Practice the above etude until it can be played without missing a beat.

\*Note that the first finger holds down two notes (C-F) in the second chord.



## Bass Solos With Chord Accompaniment

When playing bass solos with chord accompaniment you will find the solo with the stems turned **downward** and the accompaniment with the stems turned **upward**.

Unless otherwise shown, play the bass with the R. H. Thumb and the chords with the R. H. 1st, 2nd, and third fingers.

### Example



In the example shown above you see the dotted half-note (E) with the stem downward. It is played on the count of **one** and is **held** for counts **two** and **three**.

The quarter rest over the dotted half-note indicates that there is **no chord accompaniment** at the count of **one**. The chords with the stems upward are played on counts of **two** and **three**.

## Bass Solo With Chord Accompaniment

MEL BAY



## Little Minuet

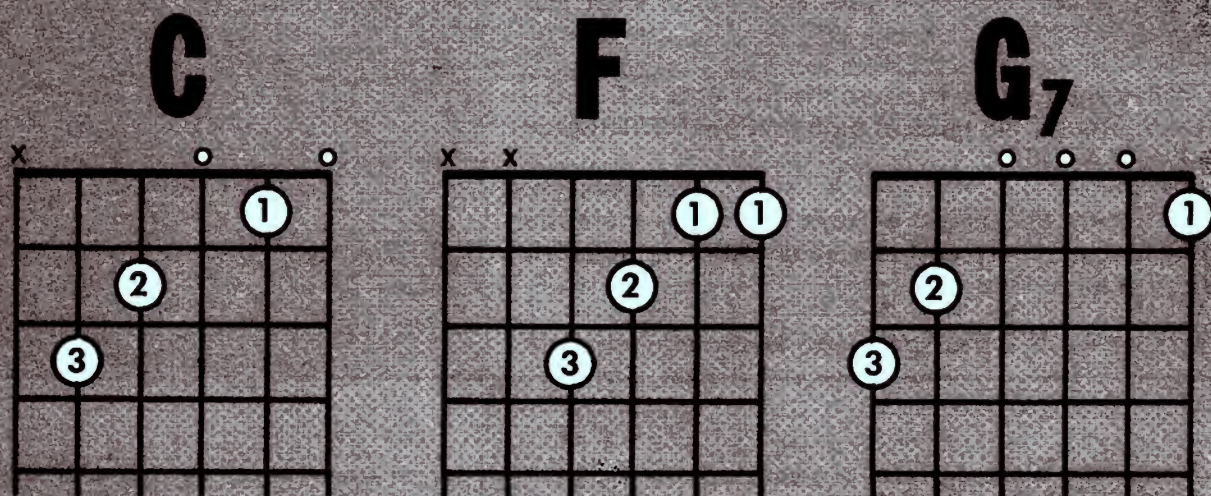
Adaptation of a  
melody by CARCASSI





## CHORDS IN THE KEY OF C MAJOR

The key of C has three principal chords. They are C, F, and G7.



The circles indicate the positions to place your fingers.

Numerals inside circles indicate the fingers.

(x) over the strings means that the strings are not to be played.

(o) over the strings indicates the strings to be played open.

Place fingers on positions indicated by the circles and strike them all together.

### Musical Notation of the Chords



### Accompaniment Styles



### Alternate Basses



### In Three-Four Time





**THE KEY OF C** All music studied so far in this book has been in the Key of C.

That means that the notes have been taken from the C Scale (shown at right) and made into melodies.

It is called the C Scale because the first note is C and we proceed through the musical alphabet until C reappears. C-D-E-F-G-A-B-C.

We will cover the subject of keys and scales more thoroughly in the Theory and Harmony Chapters appearing later on in this course.

At present we will deal only with basic fundamentals.

## THE C SCALE

## ASCENDING

**STEPS** 1 1 ½ 1 1 1 ½

## DESCENDING

## STEPS

A Half-Step is the distance from a given tone to the next higher or lower tone. On the Guitar the distance of a Half-Step is ONE FRET.

**A Whole-Step consists of TWO Half-Steps.**

**The distance of a Whole-Step on the Guitar is TWO FRETs.**

**The C Scale has two half-steps. They are between E-F and B-C.**

Note the distance of one fret between those notes. The distances between C-D, D-E, F-G, G-A, and A-B are Whole-Steps.

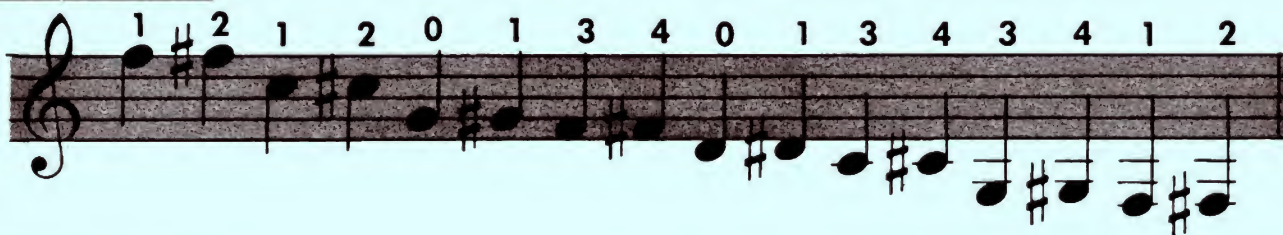
Whole-Steps and Half-Steps are also referred to as Whole-Tones and Half-Tones. We will refer to them as Whole-Steps and Half-Steps.

# CHROMATICS

The alteration of the pitches of tones is brought about by the use of symbols called CHROMATICS. (Also referred to as ACCIDENTALS)

# The Sharp #

THE SHARP PLACED BEFORE A NOTE RAISES ITS PITCH 1/2-STEP OR ONE FRET.



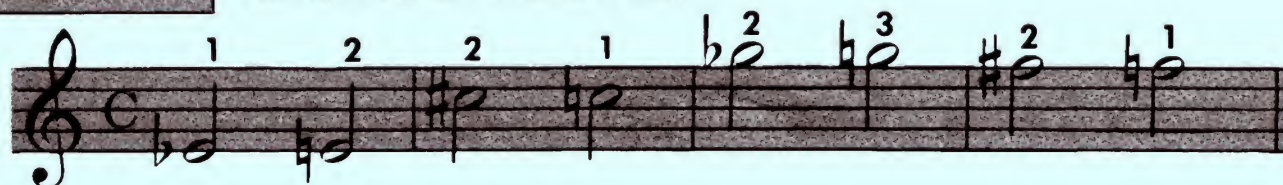
## The Flat b

THE FLAT PLACED BEFORE A NOTE LOWERS ITS PITCH ½-STEP OR ONE FRET.



# The Natural b

THE NATURAL RESTORES A NOTE TO ITS NORMAL POSITION. IT CANCELS ALL ACCIDENTALS PREVIOUSLY USED.





## Tempo

Tempo is the rate of speed of a musical composition.

Three types of tempo used in this book will be:

ANDANTE: A slow easy pace. MODERATO: Moderate. ALLEGRO: Lively.

In the following selections pluck the notes with the downward stems with the thumb. Play the top notes as indicated.

Moderato

### Minuetto

GEBAUR, Opus 10

Arr. by MEL BAY

### Dawn

MAZAS-BAY

Moderato

See Mel Bay's  
"Guitar Technique"



## THE EIGHTH NOTE

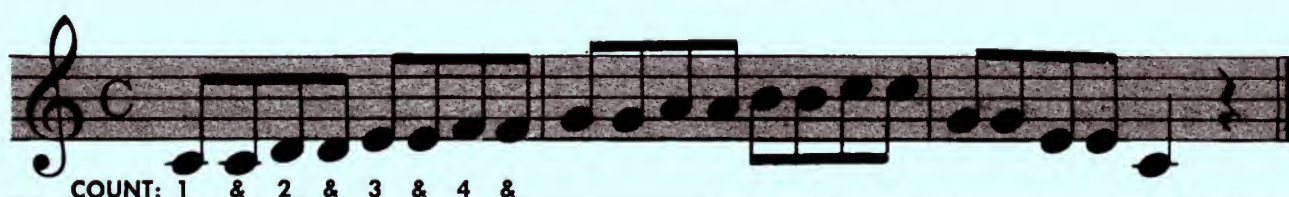
An eighth note receives one-half beat. (One quarter note equals two eighth notes).

An eighth note will have a head, stem, and flag. If two or more are in successive order they may be connected by a bar. (See Example).

**Eighth Notes** 

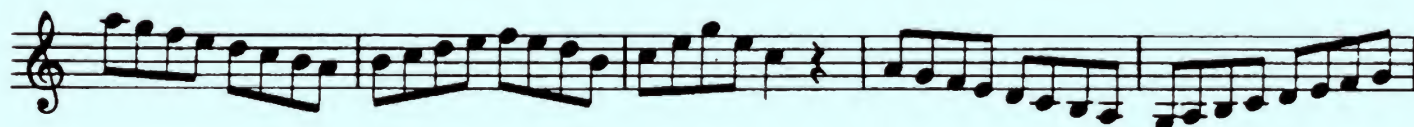
**Eighth Rests** 

### The Scale In Eighth Notes



### A Daily Scale Study

MEL BAY



The above study should be played slowly with a gradual increase of speed until a moderate tempo has been reached. It is an excellent daily exercise.

### A Study In Eights





## THE KEY OF A MINOR

(Relative to C Major)

Each Major key will have a Relative Minor key.

The Relative Minor Scale is built upon the sixth tone of the Major Scale.

The Key Signature of both will be the same.

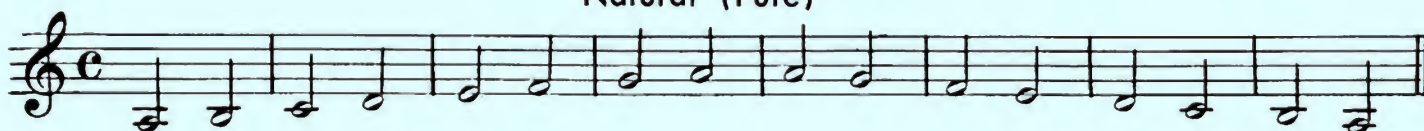
The Minor Scale will have the same number of tones (7) as the Major.

The difference between the two scales is the arrangement of the whole-steps and half-steps.

There are three forms of the minor scale: 1. PURE or NATURAL, 2. HARMONIC, 3. MELODIC.

### The A Minor Scale

Natural (Pure)



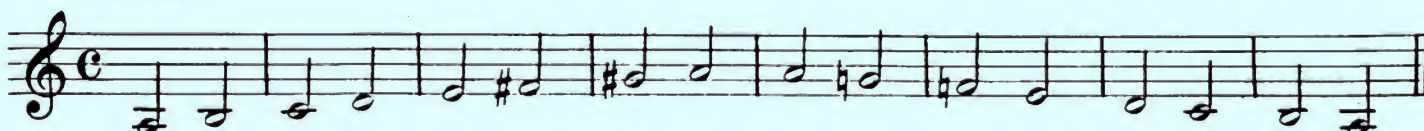
Harmonic

The 7th tone is raised one half-step ascending and descending.



Melodic

The 6th and 7th tones are raised one half-step ascending and lowered back to their normal pitch descending.



### A Visit to the Relatives

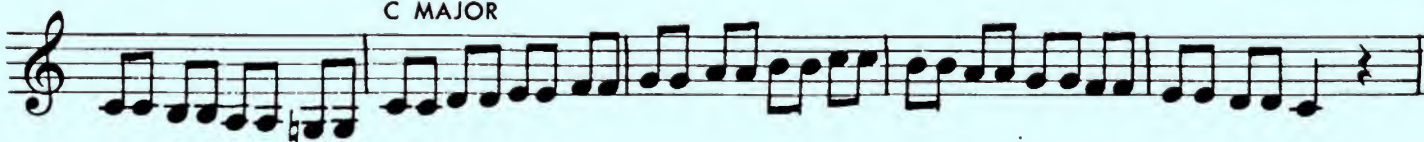
A MINOR (Harmonic)



Melodic



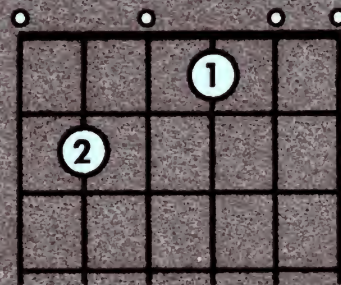
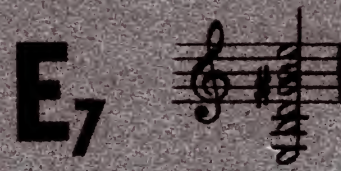
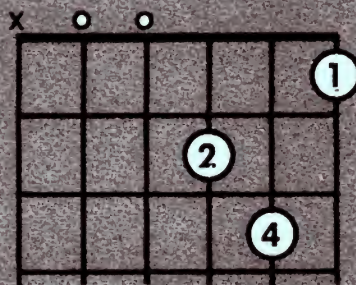
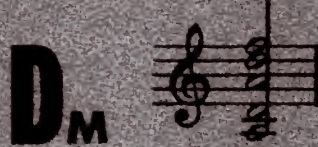
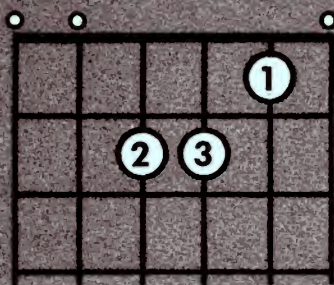
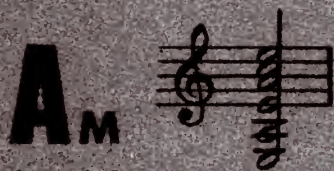
C MAJOR





## THE CHORDS IN THE KEY OF A MINOR

M = Minor



## Accompaniment Styles in A Minor



This sign  $\%$  indicates that the previous measure is to be repeated.

In the following study hold the chords as indicated, playing the melody from those chords.

## Etude





## 31

This image shows a page of musical notation for a piano piece. The notation is arranged in ten staves, each containing a line of music. The music is written in a single system, with each staff containing a line of music and corresponding fingerings and dynamics. The notation includes treble clefs, 3/4 time signatures, and various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'mf' (mezzo-forte). The music is written in a single system, with each staff containing a line of music and corresponding fingerings and dynamics.



# Playtime

PLEYEL

Arr. by MEL BAY

Moderato

# Balkan Nights

MEL BAY

Moderato



## A Daily Scale Study in A Minor

33

Melodic

## Rain Drops

## First and Second Endings

Sometimes two endings are required in certain selections . . one to lead back into a repeated chords and one to close it.

They will be shown like this:

The first time play the bracketed ending 1. Repeat the chorus.

The second time skip the first ending and play ending No. 2.

## Cradle Song

JOHANN BRAHMS  
Arr. by MEL BAY

Andante



## Right Hand Study



## Finger Gymnastics

The following exercises have a two-fold purpose.

- (1) Training the individual fingers to perform independently of each other.
- (2) Acquainting the student with the technic of position playing that will be an important part of this course.

The first finger should be held down throughout these exercises.



Repeat the above Gymnastics using the following R. H. Patterns:

- ①—m i m i m i m i    ②—m a m a m a m a    ③—a m a m a m a m

## The Blue Tail Fly

Arr. by MEL BAY





# Right Hand Studies

35

Two staves of musical notation in treble clef, 2/4 time. The first staff contains six measures of eighth-note patterns with fingerings: i m i, i m i, m i m, m i m, m a m, m a m. The second staff contains six measures of eighth-note patterns with fingerings: a m a, a m a, i m a, i m a, a m i, a m i. Each measure is followed by a repeat sign (double bar line with two dots).

REPEAT EACH OF THE ABOVE STUDIES UNTIL MASTERED.

## Italian Air

Andantino

CARCASSI

Two staves of musical notation in treble clef, 2/4 time. The first staff contains six measures of eighth-note patterns with fingerings: m i m i, a i a i, a i a i, m i m i, m. The second staff contains six measures of eighth-note patterns with fingerings: p p, m i m i, a a, m a m. Each measure is followed by a repeat sign (double bar line with two dots).

## Classic Dance

Andantino

MEL BAY

Two staves of musical notation in treble clef, 2/4 time. The first staff contains six measures of eighth-note patterns with fingerings: i m i m a, m a, i m, i m. The second staff contains six measures of eighth-note patterns with fingerings: p p, m i m i, a a, m a m. Each measure is followed by a repeat sign (double bar line with two dots). The piece ends with the word "FINE".

Da Capo al Fine (D.C. al Fine): Go back to the beginning and play to FINE. (The End)



## Other Tempo Terms

**ALLEGRETTO . . . . Lively**

VIVANCE . . . . Very Fast

**PRESTO . . .** As fast as possible

**ALLEGRO MODERATO . . . . Moderately fast**

**ADAGIO . . . . Slower than Andante**

**ANDANTINO . . . . Faster than Andante**

**LARGO** . . . . Slower than Adagio

**LENTO . . .** As slow as possible

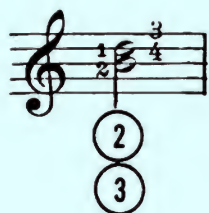
Play the RIGHT HAND DEVELOPMENT ETUDE using each of the Six Patterns throughout the entire number.

## Right Hand Development Etude

The image displays four staves of musical notation for the song 'The Rose Tree'. Each staff begins with a treble clef and a common time signature (C). The melody is written on the upper line of each staff, featuring eighth and sixteenth notes, often grouped in beamed patterns. The bass line is written on the lower line, primarily using quarter and eighth notes. The first staff includes a key signature change to one sharp (F#) in the second measure. The fourth staff concludes with a double bar line and repeat signs.

See the "MEL BAY FOLIO OF CLASSIC GUITAR SOLOS"





The following Solo introduces the notes D and B being played together. This is 37 done by playing the note D with the first finger on the third fret of the second string and playing the note B with the second finger upon the fourth fret of the THIRD STRING. For two-four time explanation see page 6.

## Senorita

Andante

*a* *i m i m* *m* *a*

COUNT: *p* & 1 & 2 &

*ritard.*

3

## Senora

*S* *m* *i* *m* *m* *i* *m*

*Fine*

*D. c.*

See the "MEL BAY FOLIO OF CLASSIC GUITAR SOLOS"



## ANDANTE

F. CARULLI

The musical score is a six-staff piece for guitar, titled "ANDANTE" by F. Carulli. It is written in C major and 3/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The melody is composed of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-4 above notes. Dynamics include piano (p), mezzo-forte (mf), and forte (f). There are also crescendo and decrescendo markings. The score ends with a double bar line and repeat dots.

See Mel Bay's

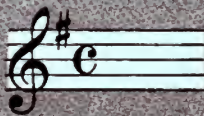
"Selected Guitar Solos"



## The Key of G

The Key of G will have one sharp. (F#)

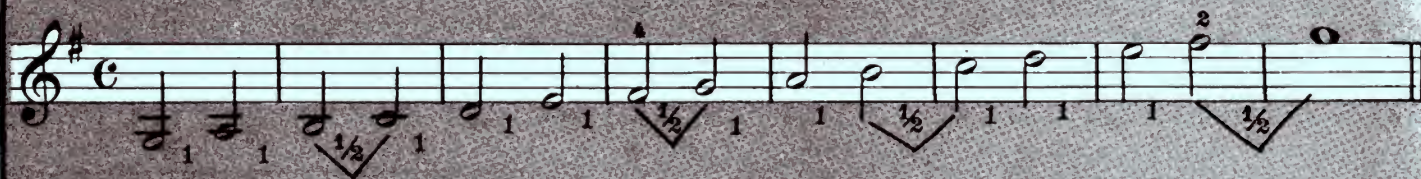
It will be identified by this signature:



The F-notes will be played as shown:



## The G Scale



Note that in order to have the half-steps falling between the seventh and eighth degrees of the scale the F must be sharpened.

Our major scale pattern is then correct. (1, 1, 1/2, 1, 1, 1, 1/2.) (steps)

## A Daily Drill



## The Gauchos

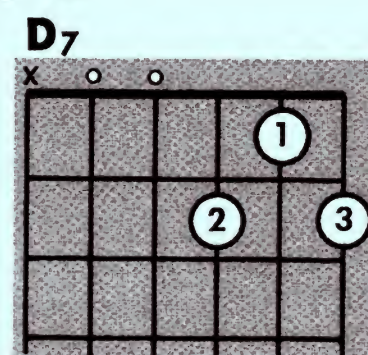
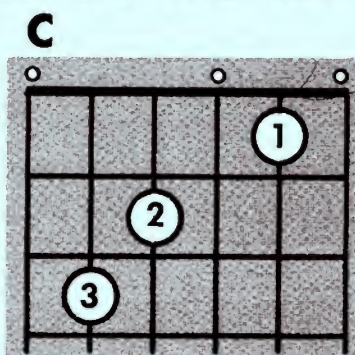
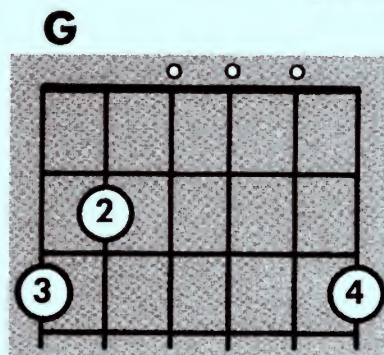
GUITAR SOLO  
Allegro

CARCASSI-BAY





## CHORDS IN THE KEY OF G



## Accompaniment Styles In The Key Of G

## A Scale Study

## A Serenade

Moderato

MEL BAY

\* Three lower notes plucked with the thumb



The image displays three musical staves, numbered 1, 2, and 3, each representing a different guitar voicing for a sequence of chords. The key signature is one sharp (F#), and the time signature is common time (C). The chords and their corresponding fingerings are as follows:

- Staff 1:**
  - Chord 1: m (Major), fingering 2 (index), 2 (middle)
  - Chord 2: i (Minor), fingering 4 (ring), 2 (middle)
  - Chord 3: m (Major), fingering 2 (middle), 2 (ring)
  - Chord 4: i (Minor), fingering 2 (middle), 2 (ring)
  - Chord 5: m (Major), fingering 2 (middle), 2 (ring)
  - Chord 6: i (Minor), fingering 2 (middle), 2 (ring)
  - Chord 7: m (Major), fingering 2 (middle), 2 (ring)
- Staff 2:**
  - Chord 1: m (Major), fingering 2 (middle), 2 (ring)
  - Chord 2: i (Minor), fingering 2 (middle), 2 (ring)
  - Chord 3: m (Major), fingering 2 (middle), 2 (ring)
  - Chord 4: i (Minor), fingering 2 (middle), 2 (ring)
  - Chord 5: m (Major), fingering 2 (middle), 2 (ring)
  - Chord 6: i (Minor), fingering 2 (middle), 2 (ring)
  - Chord 7: m (Major), fingering 2 (middle), 2 (ring)
- Staff 3:**
  - Chord 1: m (Major), fingering 0 (thumb), 2 (middle)
  - Chord 2: i (Minor), fingering 2 (middle), 2 (ring)
  - Chord 3: m (Major), fingering 2 (middle), 2 (ring)
  - Chord 4: i (Minor), fingering 2 (middle), 2 (ring)
  - Chord 5: m (Major), fingering 2 (middle), 2 (ring)
  - Chord 6: i (Minor), fingering 2 (middle), 2 (ring)
  - Chord 7: m (Major), fingering 2 (middle), 2 (ring)

## Austrian Hymn

**HAYDN**  
Arr. by **MEL BAY**

[illegible]



# The Little Prince

MAZAS  
Arr. by MEL BAY

Andante

m m m m i m i m i m a a . m i a

p

4 1 3 2 1 2 1

# In the Evening By the Moonlight

BLAND  
Arr. by MEL BAY

Andante

i m i m i m i m i

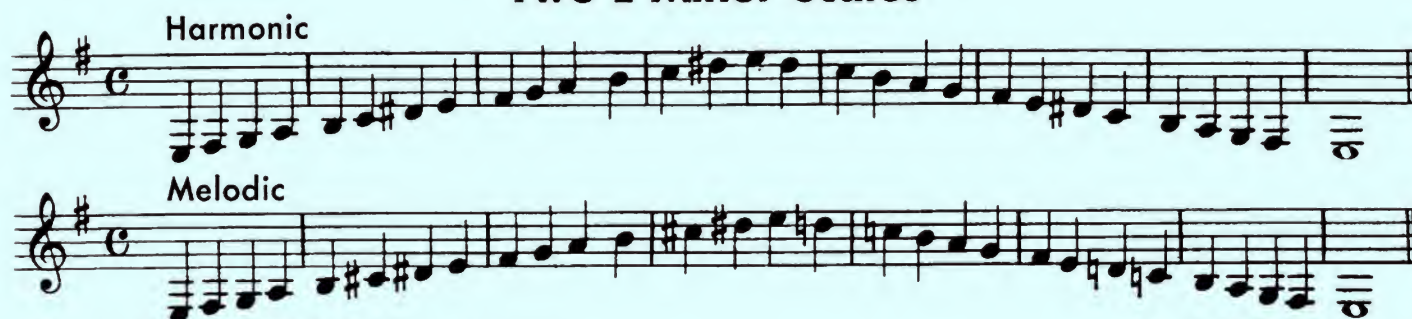


# THE KEY OF E MINOR

(Relative to G Major)

The Key of E Minor will have the same key signature as G Major.

## Two E Minor Scales

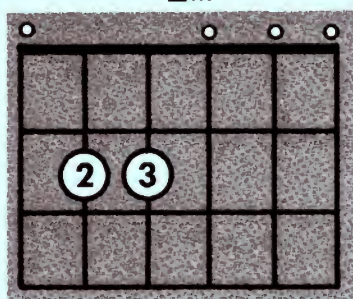


The above scales should be memorized.

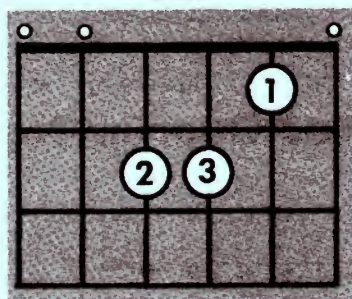
## THE CHORDS IN THE KEY OF E MINOR

The Chords in the Key of E Minor are:

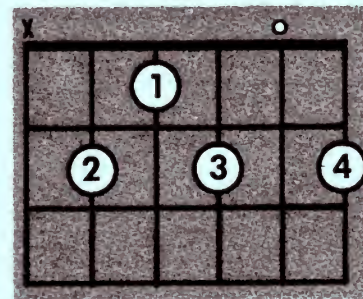
**Em**



**Am**



**B7**



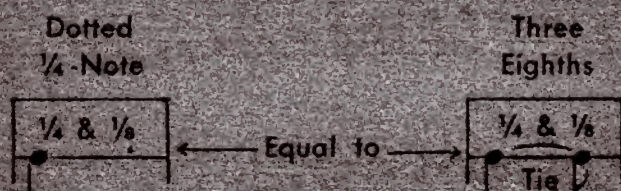
## Accompaniment Styles in the Key of E Minor



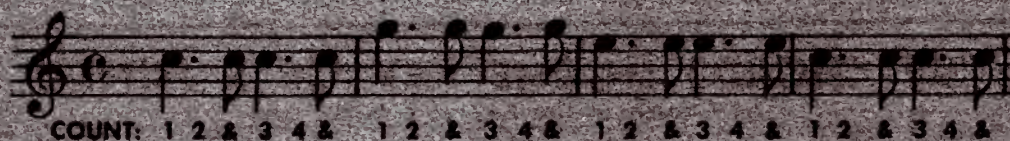


## Dotted Quarter Notes

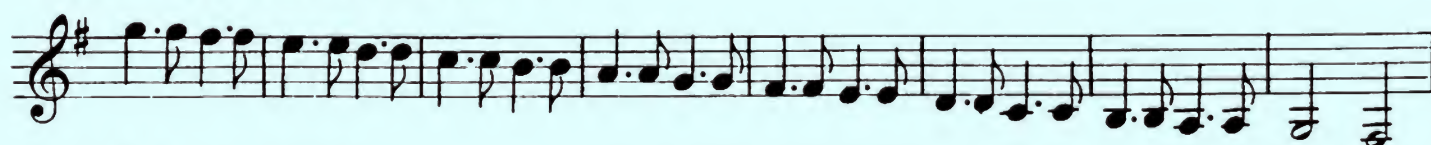
A DOT AFTER A NOTE increases its Value by ONE-HALF.



The count for the dotted quarter-note is as follows:



## A Dotted Quarter-Note Etude





Hold third finger on the D note throughout.

Four staves of musical notation for a right-hand technique exercise. The first staff has fingering 'm i m i' above the first four notes. The exercise consists of continuous eighth-note patterns in a key with one sharp (F#) and common time (C). Each staff ends with a double bar line and a final note.

## The Foggy, Foggy Dew

Andante

Arr. by MEL BAY

Four staves of musical notation for 'The Foggy, Foggy Dew'. The first staff has fingering 'm i m i m i m i m i' above the first eight notes. The piece is in a key with one sharp (F#) and common time (C), marked 'Andante'. It features a melody with eighth and quarter notes over a bass line of chords. The piece concludes with a final chord on the fourth staff.

See Mel Bay's  
"Deluxe Guitar Scale Book"



**A Waltz By Sor**

Handwritten musical score for 'A Waltz By Sor' in G major, 3/4 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line, with some notes marked with 'm' and 'a' above them. The accompaniment is written in a single line below the melody, with some notes marked with 'p' and 'f'. The second staff continues the melody and accompaniment, with some notes marked with '1' and '2' above them. The third staff continues the melody and accompaniment, with some notes marked with '4' and '2' above them. The fourth staff continues the melody and accompaniment, with some notes marked with '1' and '2' above them. The fifth staff continues the melody and accompaniment, with some notes marked with '1' and '2' above them. The score ends with a double bar line.

**ANDANTE**

I. K. MERTZ

Handwritten musical score for 'ANDANTE' in G major, 4/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single line, with some notes marked with 'a' and 'm' above them. The accompaniment is written in a single line below the melody, with some notes marked with '3' and '2' above them. The second staff continues the melody and accompaniment, with some notes marked with '4' and '2' above them. The third staff continues the melody and accompaniment, with some notes marked with '4' and '2' above them. The fourth staff continues the melody and accompaniment, with some notes marked with '4' and '2' above them. The score ends with a double bar line.



## A Night In Madrid

47

Handwritten musical score for 'A Night In Madrid'. The score is written on six staves in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The melody is marked with 'm' and 'i' above the notes. The accompaniment consists of chords and single notes, with some measures featuring a double bar line and a repeat sign. The piece concludes with a final chord and a double bar line.

## A Song By Aguado

Handwritten musical score for 'A Song By Aguado'. The score is written on four staves in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The melody is marked with 'm', 'a', and 'i' above the notes. The accompaniment consists of chords and single notes, with some measures featuring a double bar line and a repeat sign. The piece concludes with a final chord and a double bar line.



**Waltz in E Minor**

Handwritten musical score for a waltz in E minor, 3/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The accompaniment consists of a bass line with a quarter note G2, a quarter note A2, and a quarter note B2. The second staff continues the melody with a quarter note C5, a quarter note B4, and a quarter note A4. The accompaniment continues with a quarter note G2, a quarter note A2, and a quarter note B2. The third staff continues the melody with a quarter note G4, a quarter note A4, and a quarter note B4. The accompaniment continues with a quarter note G2, a quarter note A2, and a quarter note B2. The fourth staff concludes the piece with a quarter note G4, a quarter note A4, and a quarter note B4. The accompaniment concludes with a quarter note G2, a quarter note A2, and a quarter note B2. Fingerings are indicated as 'a m i' for the first staff and 'a' for the second staff.

**Conchita**

Handwritten musical score for a piece titled "Conchita", in 3/4 time. The score consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The accompaniment consists of a bass line with a quarter note G2, a quarter note A2, and a quarter note B2. The second staff continues the melody with a quarter note C5, a quarter note B4, and a quarter note A4. The accompaniment continues with a quarter note G2, a quarter note A2, and a quarter note B2. The third staff continues the melody with a quarter note G4, a quarter note A4, and a quarter note B4. The accompaniment continues with a quarter note G2, a quarter note A2, and a quarter note B2. The fourth staff continues the melody with a quarter note G4, a quarter note A4, and a quarter note B4. The accompaniment continues with a quarter note G2, a quarter note A2, and a quarter note B2. The fifth staff continues the melody with a quarter note G4, a quarter note A4, and a quarter note B4. The accompaniment continues with a quarter note G2, a quarter note A2, and a quarter note B2. The sixth staff concludes the piece with a quarter note G4, a quarter note A4, and a quarter note B4. The accompaniment concludes with a quarter note G2, a quarter note A2, and a quarter note B2. Fingerings are indicated as 'm i' for the first staff and 'AGUADO' for the second staff.



## How To Count Triplets

Count: 1 2 1 2 1 trip-let 2 trip-let 1 2

**Q.** What are TRIPLETS?

**A.** A group of three notes, played in the time of two notes of the same kind.

TRIPLET-EIGHTS equal to EIGHTS

Play the following Triplet Etudes using the following R.H. fingering. pim, pmi, pma, pam.

## TRIPLETS



## Around the Samovar

Four staves of music in C major, 2/4 time. The first staff contains a melodic line with various fingering numbers (1-4) and a bass line with chords. The second staff continues the melody with a triplet marked with a circled 3. The third staff features a bass line with chords and some melodic fragments. The fourth staff concludes the piece with a final melodic phrase and a double bar line.

## Right Hand Triplet Etude

REPEAT UNTIL MASTERED

Four staves of music, each starting with a circled number (1, 2, 3, 4). Each staff contains a series of triplet exercises in C major, 2/4 time. The exercises are marked with 'p' (piano) and 'm' (mezzo-forte). The first three staves end with a double bar line and repeat dots. The fourth staff also ends with a double bar line and repeat dots.



# MODERATO

MAURO GIULIANI

51

Handwritten musical notation for a Moderato piece by Mauro Giuliani. The score is written on four staves. The first staff includes fingerings: *i*, *a*, *i*, *i*, *i*, *i*, *m*, *i*, *a*, *i*. It also features a *p* (piano) marking. The second staff has a *p* marking and a triplet of eighth notes. The third staff has a triplet of eighth notes and a *p* marking. The fourth staff has a *p* marking and a triplet of eighth notes. The piece concludes with a double bar line and repeat dots.

## Another Triplet Etude

Handwritten musical notation for a Triplet Etude. The score is written on six staves in C major, 3/4 time. The first staff includes a *p* (piano) marking and a triplet of eighth notes. The second staff has a triplet of eighth notes. The third staff has a triplet of eighth notes. The fourth staff has a triplet of eighth notes. The fifth staff has a triplet of eighth notes. The sixth staff has a triplet of eighth notes. The piece concludes with a double bar line and repeat dots.

See Mel Bay's

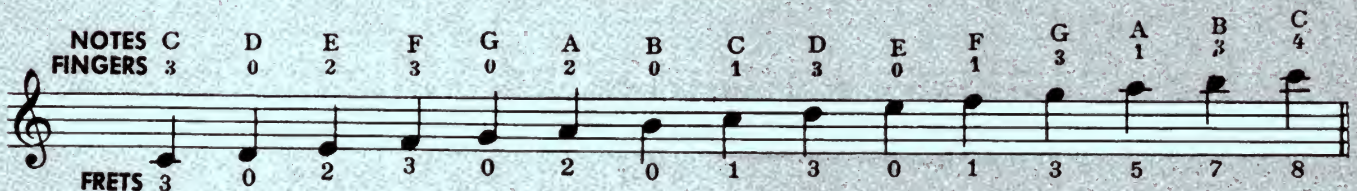
"Great Classic Guitar Solos"



## THE NOTES ON THE FIRST STRING



## SCALE OF C MAJOR (Two Octaves)



## THE SLIDE


The SLIDE is performed by one finger of the left hand sliding over the frets from the first to the second note. The first note is struck and the second note is sounded by the slide.

The slide is indicated by the following sign:



## THE SLUR

To execute ascending slurs of two notes, the lower note is to be played and the finger of the left hand descends hammer-like upon the higher note creating the tone desired.

Descending slurs are executed by first fingering the notes to be played with the left hand. Strike the higher note and by drawing the finger sideways off the string, the lower note will automatically sound. Slurred notes will be connected by a curved line. (  )

## ASCENDING SLURS



## DESCENDING SLURS



## THE SNAP

The SNAP is similar to the slur in execution. The second note of the SNAP will usually be an open string. The first note is played and immediately the left hand finger pulls the string sideways as it slides off the fingerboard.

When snapping a note to a closed note, both notes should be held before executing the snap effect.





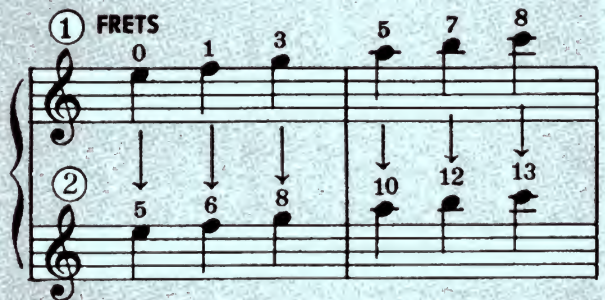
## THE NOTES ON THE SECOND STRING

Shown below are the notes on the second string.



Any note played upon the first string may be played upon the second string five frets higher than it's location on the first string.

In the following diagram you will see the notes on the first string and directly below the same notes as played upon the second string. This is a very good aid in remembering the notes on the second string.



## THE C SCALE IN THIRDS

The following study should be played upon the first and second strings.

**The top-note will be on the first string and the bottom-note on the second.**

To facilitate execution, it is better to let the fingers remain upon the strings as much as possible, gliding from fret to fret.

Carefully observe the fingering.



## An Exercise In Thirds

Moderato





## THE NOTES ON THE FIFTH FRET



## THE THIRDS IN THE KEY OF G

FINGERS

### GUITAR SOLO

Moderato

## Granada Memories

(Based upon an etude by Aguado)

MEL BAY

In the above selection employ the R.H. pattern (Pi Pm) throughout except where otherwise shown.



## SIXTEENTH-NOTES

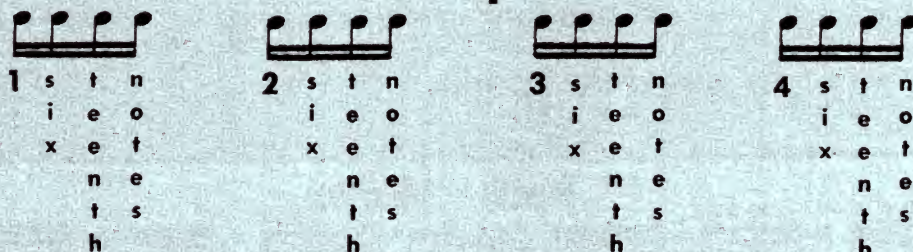
In common time four sixteenth-notes equal one quarter-note.



They may be counted in this manner:

1-sixteenth-notes, 2-sixteenth-notes, 3-sixteenth-notes, 4-sixteenth-notes.

### Example



### TABLE OF NOTES AND RESTS

Whole Note



A Whole Measure Rest



Half Notes



A Half Rest



Quarter Notes



A Quarter Rest



Eighth Notes



An Eighth Rest



Sixteenth Notes



A Sixteenth Rest



In the fifth and ninth measures of the following study an eighth note is followed by two sixteenth notes. ( )

They may be counted in this manner:



### Sixteenth-Notes



Repeat the above using the following R.H. Fingers:

① pmim, ② pmam, ③ pama, ④ pima, ⑤ pami

### Prelude









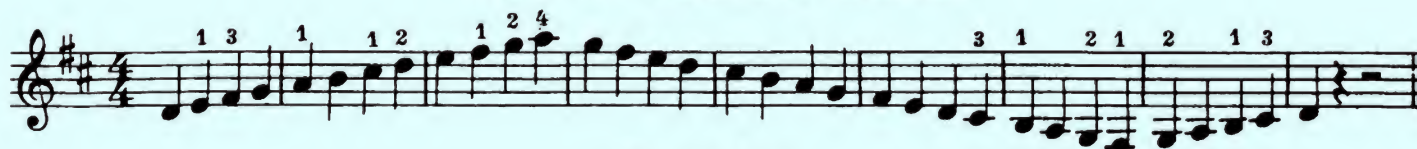
# THE KEY OF D MAJOR

57

The Key of D Major will have two sharps—F# and C#.

To facilitate the fingering in the Key of D Major, it is necessary to move the first finger to the second fret, the second finger to the third fret and the third finger to the fourth fret.  
(Note scale)

## THE D MAJOR SCALE

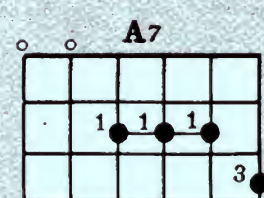
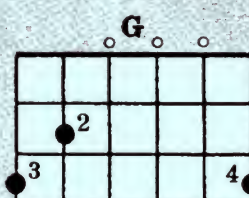
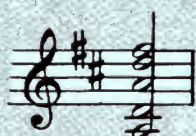


### Exercise



## THE CHORDS IN THE KEY OF D MAJOR

The chords in D Major are D, G and A7.

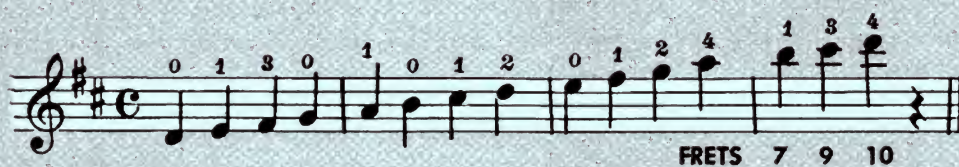


## Accompaniment Styles





## THE D SCALE IN TWO OCTAVES



## Prelude



## Etude

## CARCASSI





## THIRDS IN THE KEY OF D

Fingers

3 4 1 3 0 1 1 3 0 1 2 3 1 3 1 3 2 2 1 3 1 3

## Serenade

R. de VISEE

## ANDANTE IN D MAJOR

J. KÜFFNER

See Mel Bay's "Guitar Duets on  
Great Classic Themes"




## Sor's Etude In D Major

Moderato




The musical score for Sor's Etude in D Major, Moderato, is presented in eight staves. The key signature is D major (two sharps) and the time signature is 2/4. The notation includes eighth and sixteenth notes, rests, and various fingering numbers (1-5) and breath marks (7). The piece concludes with a double bar line on the eighth staff.





## Signs Appertaining To Expression and Phrasing

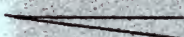
The Staccato: (   or  ) indicate Staccato. Tones designated in this manner will be played in a disconnected style with emphasis.

   : Short lines over note indicate emphasis and individuality.


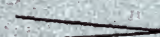
   : Every tone marked this way should be emphasized individually and slightly separated.

 : Accent with sudden force.

Legato (  ): All tones will be connected and played in a flowing style.

 : Gradual increase of intensity or volume.

 : Gradual diminishing of intensity.

The Swell (   ): Increase and diminish volume.

## Gavotte

J. S. BACH

Arr. Mel Bay

Allegro Moderato





# The Key of B Minor

(Relative to D Major)

## THE B MINOR SCALES

**HARMONIC**

**MELODIC**

Fingers

## Etude in B Minor

**HARMONIC**

p m i p m i p m i

**COUNT:** 1 & a 2 & a 3 & a 4 & a

**MELODIC**

m i p m i p m i p m i p

1 a & 2 a & 3 a & 4 a &

## Bourree

(IN B MINOR)

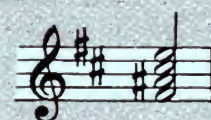
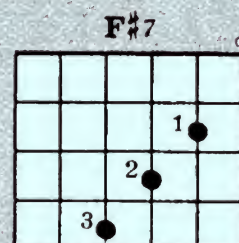
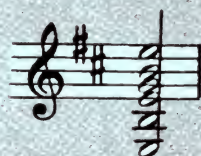
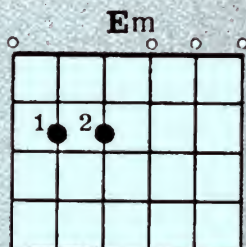
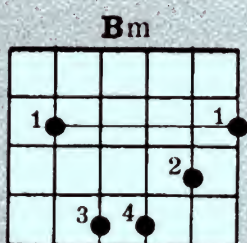
JOHANN KRIEGER

1651-1735



## THE CHORDS IN THE KEY OF B MINOR

The chords in the key of B Minor are Bm, Em, and F#7.



### Accompaniment Styles

### Love Song



**Prelude in B Minor**

SOR

Allegretto

The musical score for 'Prelude in B Minor' by Sor, page 64, is written in B minor (two sharps) and 3/4 time. It consists of ten staves of music. The notation includes various fingerings (0-4), slurs, and dynamic markings such as 'p.' (piano) and 'f.' (forte). The piece concludes with a double bar line on the final staff.



## GRACE NOTES

65

Grace notes are small-sized notes, which subtract their value from the note they precede.

The technical term for the grace note is Appoggiatura.

The grace note will be crossed at the end and will be played the same as slurs.

When the grace note is on a different string from the principal note, pick them separately.

### EXAMPLES 1 and 2



## The Trill

When a note alternates according to its value, very rapidly with a tone or half-tone above it the effect produced is termed the trill.

The best produced by picking the first or principal note and slurring the upper auxiliary note.



## The Mordente

The Mordente is a fragment of a Trill. It is indicated by the sign: ♯




## MORE SIGNS

Tenuto ( ^ ): Hold the tone its full value.

Rubato: Stolen from one tone and added to a tone preceding.

Luft Pause ( // ): An exaggerated pause. Usually follows a note that is held by a hold sign, (fermata).

Example: 

The Comma ( , ) is used sometimes to indicate an interruption in the flow of tone.







## Triplet Etude

67

In the following triplet etude employ the following Right Hand patterns: imi, mim, mam, ama.

Triplet Etude musical notation, consisting of four staves of music. The first staff contains four measures of eighth-note triplets ascending and then descending. The second staff contains four measures of eighth-note triplets, with the first two ascending and the last two descending. The third staff contains four measures of eighth-note triplets, with the first two descending and the last two ascending. The fourth staff contains four measures of eighth-note triplets, with the first two ascending and the last two descending, ending with a double bar line.

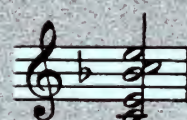
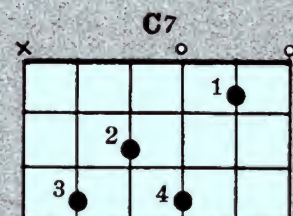
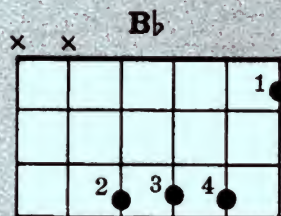
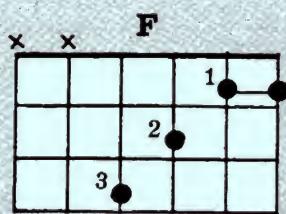
## The Happy Farmer

The Happy Farmer musical notation, consisting of six staves of music. The first staff contains four measures of music, with the first measure being a whole rest and the following three measures being half notes. The second staff contains four measures of music, with the first measure being a half note and the following three measures being quarter notes. The third staff contains four measures of music, with the first measure being a half note and the following three measures being quarter notes. The fourth staff contains four measures of music, with the first measure being a half note and the following three measures being quarter notes. The fifth staff contains four measures of music, with the first measure being a half note and the following three measures being quarter notes. The sixth staff contains four measures of music, with the first measure being a half note and the following three measures being quarter notes, ending with a double bar line.



## THE CHORDS IN THE KEY OF F

The three chords in the key of F are F, B-flat, and C7.



## Accompaniment Styles

### Common Time



### Three-Four Time



### Two-Four Time



## GUITAR SOLO

Moderato

## Melody in F

RUBENSTEIN-BAY





# Minuet from Don Juan

69

MOZART

Four staves of musical notation for the Minuet from Don Juan. The first staff begins with a piano (*p*) dynamic. The second staff features a forte (*f*) dynamic. The third staff includes mezzo-forte (*mf*) and dolce markings. The fourth staff concludes with a forte (*f*) dynamic. The music is written in treble clef with a key signature of one flat and a 3/4 time signature. It includes various musical notations such as eighth and sixteenth notes, rests, and fingerings.

## The Music Box

Four staves of musical notation for The Music Box. The music is written in treble clef with a key signature of one flat and a 3/4 time signature. It features a consistent piano (*p*) dynamic throughout. The notation includes various musical elements such as eighth and sixteenth notes, rests, and fingerings. The melody is characterized by a series of eighth-note patterns, some of which are marked with 'i' (accents) and 'm' (melodic) above the notes.



## ANDANTE

F. CARULLI

The musical score is written for guitar ensemble in 6/8 time, marked Andante. It consists of seven staves of music. The key signature has one flat (B-flat). The score includes various fingerings (numbers 1-4, 0 for open), dynamics (mf, p), and articulations (accents, slurs). The piece concludes with a double bar line and the word FINE. The final instruction is D.C. al Fine.

*mf*

*p*

*mf*

*p*

*FINE*

*D.C. al Fine*

See Mel Bay's  
"Guitar Ensembles"

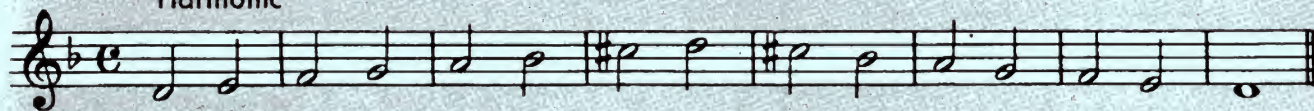


# THE KEY OF D MINOR

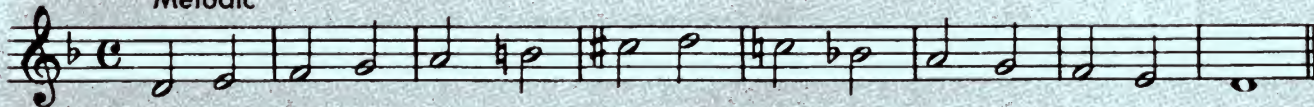
(Relative to F Major)

## The D Minor Scales

Harmonic

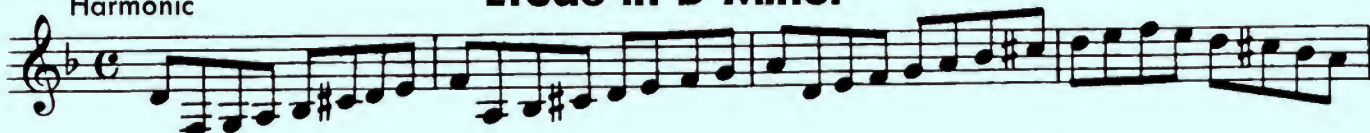


Melodic



## Etude in D Minor

Harmonic



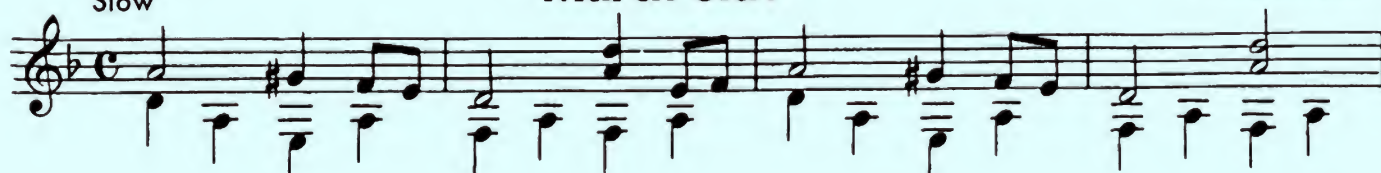
Melodic



## March Slav

TSCHAIKOWSKY

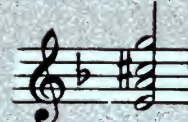
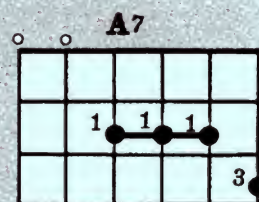
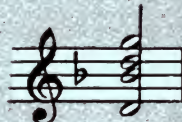
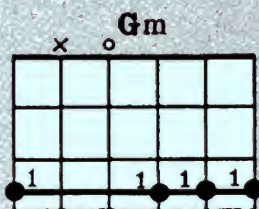
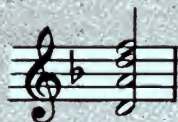
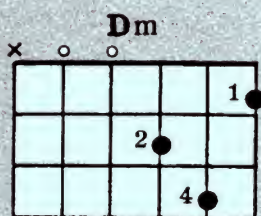
Slow





## THE CHORDS IN THE KEY OF D MINOR

The three principal chords in the key of D minor are:



## Accompaniment Styles

### Common Time



### Three-Four Time



### Two-Four Time



## Balkan Skies

Andantino

GIULIANI





# Caprice

73

CARCASSI

*i m i a i m i*

*f*

*mf*

*p*

*dim.*

*dim.*

*rall.*



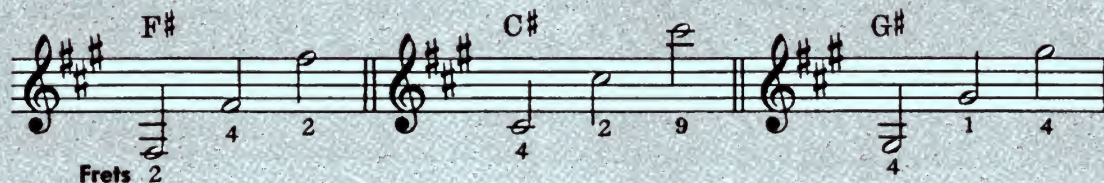
## THE KEY OF A

The key of A will have three sharps. (F#, C#, and G#.)

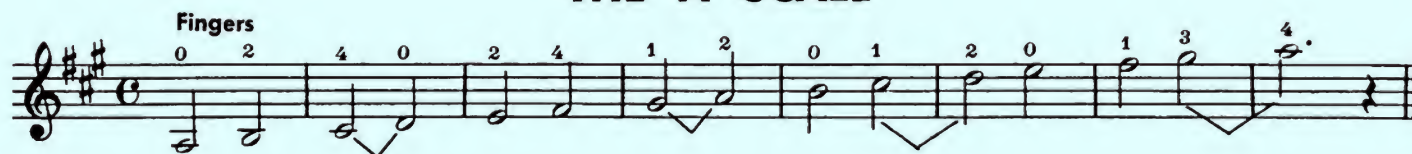
It will be identified by this signature:



The notes affected by the above signature will be played as shown:



## THE A SCALE



## Daily Drill



## Taranto



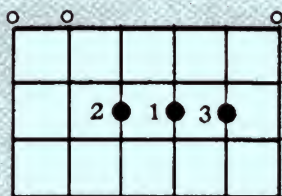


## THE CHORDS IN THE KEY OF A

The three principal chords in the key of A are A, D, and E7

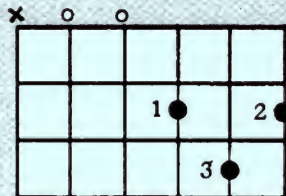
tonic

A



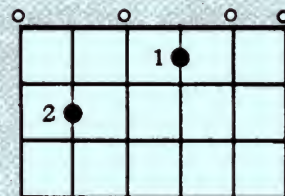
sub-dom.

D



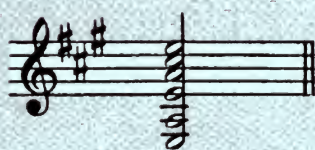
dom. 7th

E7



## THE MUSICAL NOTATION OF THE CHORDS

A



D



E7



## Accompaniment Styles



## Prelude



See the "MEL BAY FOLIO OF CLASSIC GUITAR SOLOS"



# The Speedway

Fast

Musical score for 'The Speedway' in 3/4 time, key of D major. The score consists of four staves of music. The first staff includes fingerings 1, 2, 4 and a circled 3. The second staff includes fingerings 4 and 1. The fourth staff includes a circled 3. The piece concludes with a double bar line.

## GUITAR SOLO

Allegretto

# The Happy Guitarist

Musical score for 'The Happy Guitarist' in 2/4 time, key of D major. The score consists of five staves of music. The first staff includes a circled 2 and a circled 1. The second staff includes fingerings 0, 1, 2, 3, 2, 3, 2, 3, 2, 1, 3, 2, 1, 1, 2, 1. The third staff includes fingerings 0, 1, 2, 3, 2, 1, 1, 2, 1. The fourth staff includes fingerings 0, 1, 2, 3, 2, 1, 1, 2, 1. The fifth staff includes fingerings 0, 1, 2, 3, 2, 1, 1, 2, 1. The piece concludes with a double bar line.



# Maria

77

GUITAR SOLO

Arr. by Mel Bay

Two staves of music in D major, 3/8 time. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, with a circled '3' above the eighth measure. The second staff continues the melody and includes a bass line with eighth notes. The piece concludes with a double bar line and the word 'Fine'.

## Andante

ANTON DIABELLI

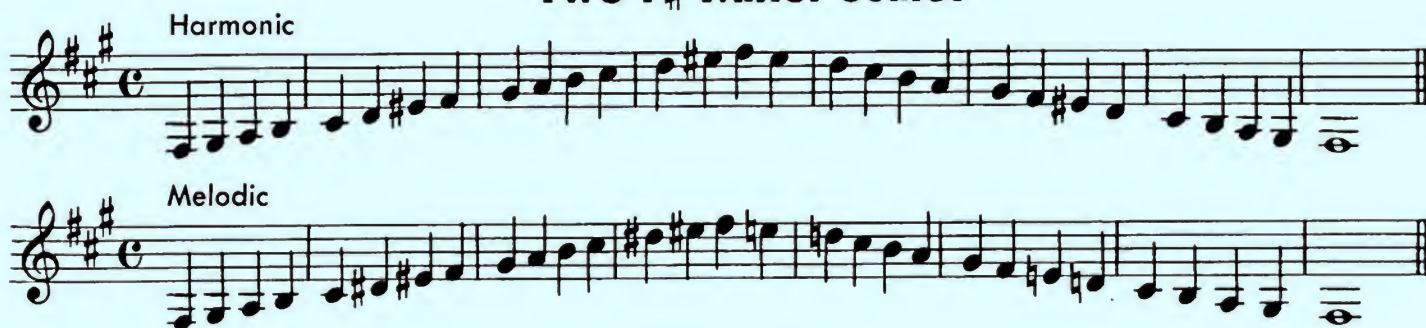
A multi-staff musical score in D major, 3/4 time. The first staff features a treble clef and a key signature of two sharps. It includes a melody with accents and a bass line starting with a piano (*p*) dynamic. The second staff continues the melody and bass line, with a first ending bracketed over the final two measures. The third staff shows a change in the bass line with a forte (*f*) dynamic. The fourth staff continues the piece with various dynamics and fingerings. The fifth staff includes a first ending bracketed over the final two measures, which end with a double bar line.



# THE KEY OF F# Minor

(Relative to A Major)

## Two F# Minor Scales



## Exercise



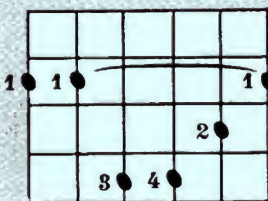
## The Chords in the Key of F# Minor

The chords in the Key of F# Minor are F#m, Bm, and C#7.

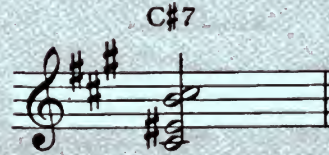
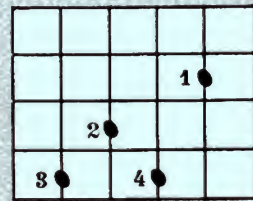
x o F#m



Bm



x C#7 ⊗



⊗ = DEADENED STRING — Kill the sound of the string with the unused part of the left hand.  
(See the MEL BAY CHORD SYSTEM for further explanation).

## Accompaniment Styles



See "MEL BAY'S DELUXE ALBUM OF CLASSIC GUITAR MUSIC"



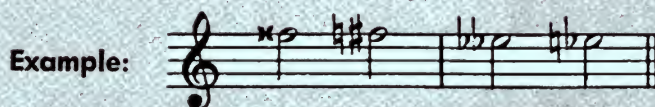
## MORE CHROMATIC SIGNS

Up to this point we have studied and used the Sharp (#), the Flat (b), and the Natural (♮). The student is familiar by now with their function. We now introduce the Double-Sharp and the Double-Flat.

**x** = Double-Sharp. A Double-Sharp will raise the sound of a tone **two** frets.

**bb** = Double Flat. A Double-Flat will lower the sound of a tone **two** frets.

A natural will cancel all sharps, flats, double-sharps and double-flats. If a note has been double-sharped or double flatted, the return to one sharp or flat will require a natural sign followed by the desired sharp or flat.



## Major To Relative Minor Etude

**A MAJOR**

**F# MINOR (HARMONIC)**

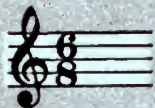
**MELODIC**

**A MAJOR**



## SIX-EIGHT TIME

This sign



indicates six-eight time.

6 — beats per measure

8 — type of note receiving one beat

An Eighth-note  $\text{♪}$  = one beat, a quarter-note  $\text{♩}$  = two beats and a dotted quarter note  $\text{♩.}$  = three beats, a sixteenth-note  $\text{♩̇}$  =  $\frac{1}{2}$  beat.

Six-eight time consists of two units containing three beats each.

It will be counted:  $\text{♪ ♪ ♪}$  with the accents on beats one and four.  
 $\underline{1-2-3-4-5-6}$

## Don Quixote

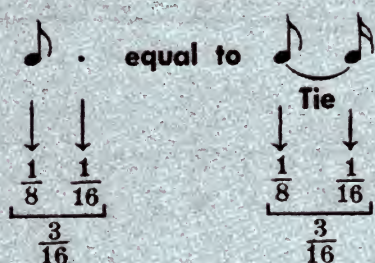
AGUADO



## THE DOTTED EIGHTH NOTE

A Dotted Eighth-note is equal to

EXAMPLE:





# The Little Elf

CARULLI

81

Andantino

Musical score for 'The Little Elf' by Carulli, Andantino tempo. The score is written for a single melodic line on a treble clef staff in 2/4 time. It begins with a piano (*p*) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. The piece concludes with a repeat sign and a *FINE* marking. The final measure is marked *D.C.* (Da Capo).

# Adventure

CARULLI

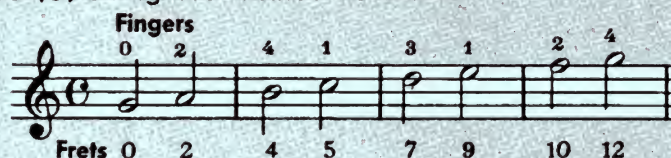
Andantino

Musical score for 'Adventure' by Carulli, Andantino tempo. The score is written for a single melodic line on a treble clef staff in 6/8 time. It begins with a piano (*p*) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. The piece concludes with a repeat sign and a *FINE* marking. The final measure is marked *D.C.* (Da Capo).



## THE NOTES ON THE THIRD STRING

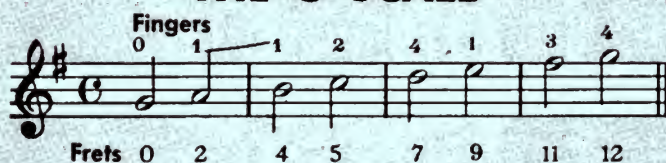
The notes on the third (G) string are located as shown:



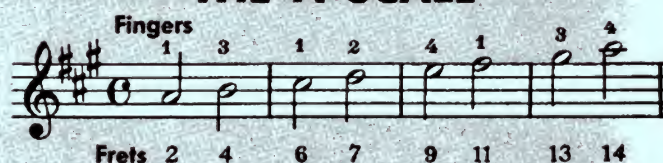
The G Chromatic Scale will be played on the third string as follows:



## THE G SCALE

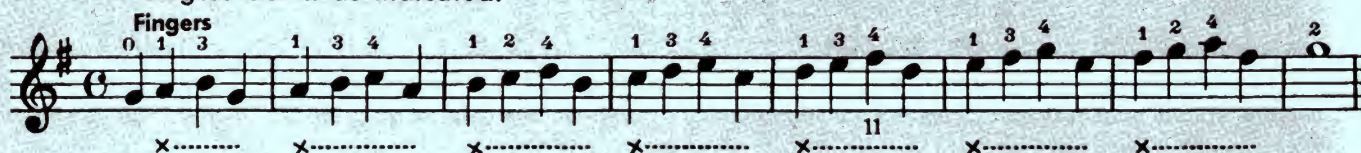


## THE A SCALE



## G STRING ETUDE

Hold fingers down as indicated.



## Venetian Nights

### GUITAR SOLO

Moderato

M. CARCASSI  
Arr. by MEL BAY





# Prelude in A Major

83

Andante

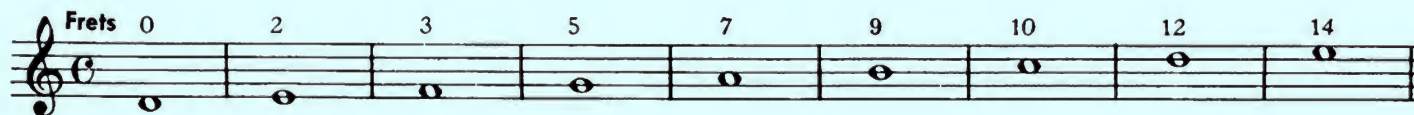
SOR

This musical score is for the 'Prelude in A Major' by Fernando Sor, marked 'Andante'. It is written for guitar and includes extensive fingerings for both hands. The key signature is A major (three sharps: F#, C#, G#). The score consists of ten staves of music. The right hand (treble clef) plays a continuous melody of eighth and sixteenth notes, often in triplets. The left hand (bass clef) provides harmonic support with chords and single notes, frequently using natural harmonics (indicated by '0' for open strings). Fingerings are indicated by numbers 1-4 above or below notes. The piece concludes with a double bar line and repeat dots.

See Mel Bay's  
"Guitar Finger Board Harmony"



# THE NOTES OF THE FOURTH STRING



## A TABLE OF NOTES ON THE FIRST, SECOND, THIRD AND FOURTH STRINGS



It is important that the student thoroughly understands the above chart before proceeding.

## The Lido

GIULIANI





## Recreation

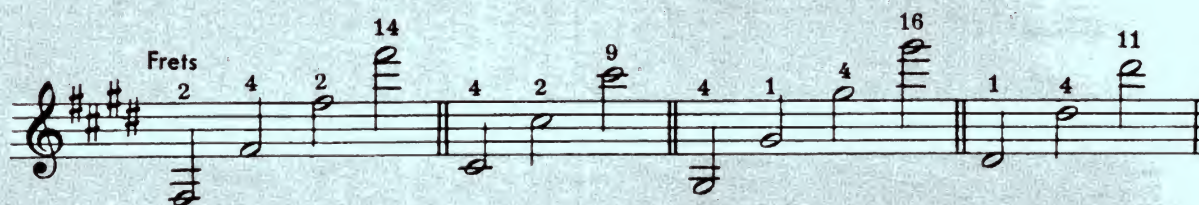
## Allegro

M. GIULIANI



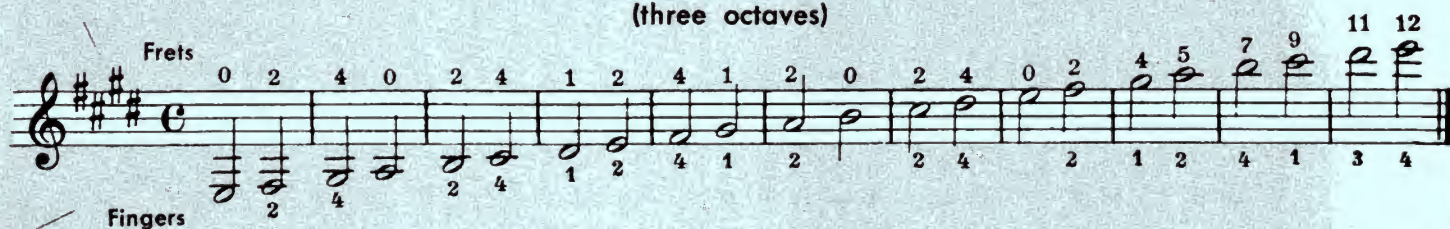
## The Key of E Major

The key of E will have four sharps. All F, C, G, and D notes will be sharped.



## THE E MAJOR SCALE

(three octaves)



## Etude



## Triplet Etude in E Major

MEL BAY

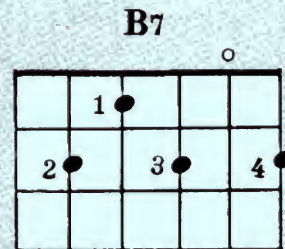
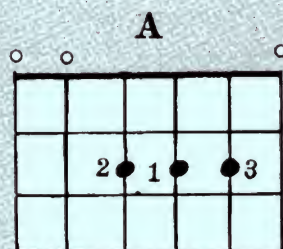
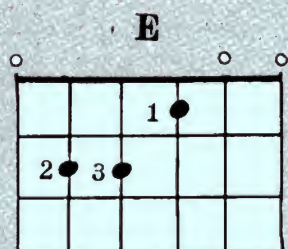
Allegro



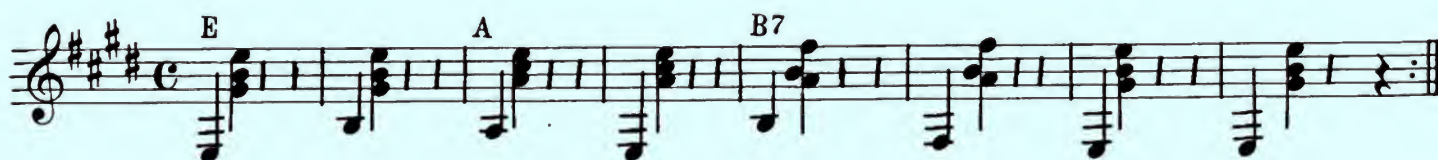


## THE CHORDS IN THE KEY OF E MAJOR

THE CHORDS IN THE KEY OF E MAJOR ARE: E, A AND B7.



## Accompaniment Styles



## Prelude





## Waltz in E

**CARULLI**

Musical score for "L'Allegretto" by Franz Schubert, Op. 139, in 3/4 time. The score is in G major (one sharp) and consists of six staves. It includes various musical notations such as treble clef, key signature, time signature, and dynamic markings like "mf" and "p". Fingerings are indicated by numbers 1-4. The piece concludes with a repeat sign and a "FINE" marking.

## Frolic

**SOR**

## Allegro

Allegro

The image displays three staves of musical notation for a piece titled "Allegro". The key signature is G major (one sharp, F#) and the time signature is 6/8. The notation includes various note values (eighth and sixteenth notes), rests, and fingerings (numbers 1-5). The first staff contains the first system, the second staff the second system, and the third staff the third system. The music features a mix of eighth and sixteenth notes, rests, and fingerings.



# Rondo in E Major

89

Allegretto

aim aim

mf

ami ami

mf

FINE

p

D.S.

# Spanish Waltz

mf

FINE

mf

D.S.







# Soliloquy (Cont.)

91

Handwritten musical score for 'Soliloquy (Cont.)'. The score is written on five staves in treble clef, with a key signature of three sharps (F#, C#, G#) and a 4/8 time signature. The music features a complex, flowing melody with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-4. Dynamics include piano (p) and mezzo-forte (mf). The piece concludes with a final cadence.

## Step Lively

Handwritten musical score for 'Step Lively'. The score is written on four staves in treble clef, with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. The music is characterized by a rhythmic, step-like melody. Fingerings are indicated by numbers 1-4. Dynamics include piano (p), mezzo-forte (mf), and forte (f). The piece concludes with a final cadence marked 'FINE'.

D.C. al Fine



**ANDANTE**

MOZART

**Prelude**
**Bohemian Waltz**

MEL BAY

x: Double sharp (see page 33)



# HARMONICS

93

Harmonics are produced by placing the finger of the left hand directly over certain frets pressing very lightly stopping the open string vibrations.

They are produced at the 12th, 7th, 4th and 3rd frets.

Barely touch the strings at any of the above frets quickly removing the finger as soon as the string has been struck. (Teacher should demonstrate)

Harmonics will be designated by the abbreviations: Har. 12, Har. 7, Har. 5, and Har. 4 placed over or under the note to be treated in this manner.

Harmonics are written an octave lower than they sound.

## Table of Harmonics

	12TH FRET	7TH FRET	5TH FRET	4TH FRET	3RD FRET
1st String					
2nd String					
3rd String					
4th String					
5th String					
6th String					

## Exercise

The exercise consists of three staves, each containing a sequence of notes with fret numbers and fingering numbers. The first staff shows a sequence of notes with fret numbers 12, 5, 7, 7, 5, 4 and fingering numbers 6, 5, 4, 3, 2, 1. The second staff shows a sequence of notes with fret numbers 12, 5, 7, 7, 5, 4 and fingering numbers 4, 3, 2, 1, 6, 5. The third staff shows a sequence of notes with fret numbers 12, 5, 7, 7, 5, 4 and fingering numbers 2, 1, 6, 5, 4, 3.



# Chime Bells

## GUITAR SOLO

(All notes in Harmonics)

(A Study in Harmonics)

Lento

## Artificial Harmonics

Artificial Harmonics will enable the guitarist to play all notes on the guitar harmonically. They are performed in the following manner.

1. Place the finger of the left hand on the note desired.
2. Place the index finger of the right hand lightly on the string of desired note 12 FRET ABOVE NOTE TO BE PLAYED.
3. Pluck the string quickly with the Right Hand Thumb stopping the tone with the pointed index finger.

## Example

(Artificial)  
Harmonics

FRETS 12 14 14 13 12 12 12 16 14 14 14 12 14 14 13 16 14 12 14 12 12 13 14



## THE POSITIONS

The next goal of the student will be the complete mastery of all positions.

The material contained in this book will help the student attain that goal.

Our first chapter deals with the SECOND POSITION.

The SECOND POSITION extends from the second to the fifth frets.

In the SECOND POSITION:

The first finger will cover the second fret.

The second finger will cover the third fret.

The third finger will cover the fourth fret.

The fourth finger will cover the fifth fret.

### Notes in the Second Position

Strings ⑥ ———, ⑤ ———, ④ ———, ③ ———, ② ———, ① ———

Frets 2 3 4 5    2 3 4 5    2 3 4 5    2 3 4 5    2 3 4 5    2 3 4 5

Fingers 1 2 3 4    1 2 3 4    1 2 3 4    1 2 3 4    1 2 3 4    1 2 3 4

The major keys played in the Second position are G, D, and A.

There will be no open strings.

### Second Position Etude Number One (Key of D)

(Use 1st and 2nd R.H. Fingers Throughout)

Repeat the above employing the 2nd and 3rd R.H. Fingers.

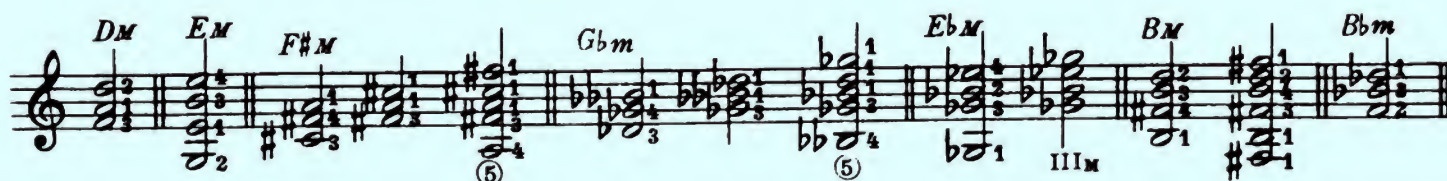
(m) (a)



## The Major Chords in the Second Position



## The Minor Chords in the Second Position



## The Seventh Chords in the Second Position



## Etude in the Key of G (Second Position)

MEL BAY



Repeat the above using the 2nd and 3rd R.H. Fingers.  
(m) (a)

SEE THE MEL BAY DELUXE ALBUM OF CLASSIC GUITAR MUSIC



## THE CHORDS IN THE KEY OF C

97

C (CEG) F (FAC)

G7 (GBDF)

V I ⑥ I III V

I<sub>7</sub> III<sub>7</sub> V<sub>7</sub> VII<sub>7</sub>

### THE HARMONIZED SCALE

C G7 C F G7 F G7 C C G7 F G7 F C G7 C

## THE CHORDS IN THE KEY OF A MINOR

Am (ACE) Dm (DFA) E7 (EG#D)

I III I III V I II V VII

M M M M M M M M M

### THE HARMONIZED SCALE

Am E7 Am Dm Am Dm E7 Am Am E7 Dm Am Dm Am E7 Am

## Sor's Waltz



# CHORDS IN THE KEY OF G

G (GBD) C (CEG)

D7 (DF#AC)

★ Top note of 15th fret.

## THE HARMONIZED SCALE

G D7 G C D7 C D7 G G D7 G C D7 C D7 G

# CHORDS IN THE KEY OF E MINOR

Em (EGB) Am (ACE) B7 (BD#F#A)

## THE HARMONIZED SCALE

Em B7 Em Am B7 Am B7 Em Em B7 Am B7 Am Em B7 Em

## Silver Threads Among the Gold

Andante



## THE CHORDS IN THE KEY OF D

99

D (DF#A)      G (GBD)      A7 (AC#EG)

### THE HARMONIZED SCALE

D A7 D G A7 G A7 D D A7 G A7 G D A7 D

## THE CHORDS IN THE KEY OF B MINOR

Bm (BDF#)      Em (EGB)      F#7 (F#A#C#E)

### THE HARMONIZED SCALE

Bm F#7 Bm Em F#7 Em F#7 Bm Bm F#7 Em F#7 Em Bm F#7 Bm

## Rosario



## THE CHORDS IN THE KEY OF A

A (AC#E)      D (DF#A)

E7 (EG#BD)

### HARMONIZED SCALE

A E7 A D E7 D E7 A A E7 D E7 D A E7 A

## THE CHORDS IN THE KEY OF F-SHARP MINOR

F#m (F# AC#)      Bm (BDF#)      C#7 (C# E# G# B)

### HARMONIZED SCALE

F#m C#7 F#m Bm C#7 Bm C#7 F#m F#m C#7 Bm C#7 Bm F#m C#7 F#m

## Chopin's Prelude

Arr. by MEL BAY

Slow



## CHORDS IN THE KEY OF F

101

Chords in the key of F major and F minor, including F, F<sup>7</sup>, B<sup>b</sup>, and B<sup>b</sup><sup>7</sup>. Fingerings and voicings are indicated.

## THE HARMONIZED SCALE

Harmonized scale in the key of F major, showing chords: F, C<sup>7</sup>, F, B<sup>b</sup>, C<sup>7</sup>, B<sup>b</sup>, C<sup>7</sup>, F, F, C<sup>7</sup>, B<sup>b</sup>, C<sup>7</sup>, B<sup>b</sup>, F, C<sup>7</sup>, F.

## THE CHORDS IN THE KEY OF D MINOR

Chords in the key of D minor: D<sup>m</sup> (DFA), G<sup>m</sup> (GB<sup>b</sup> D), A<sup>7</sup> (AC<sup>#</sup>EG), D<sup>m</sup><sup>7</sup> (DFA), G<sup>m</sup><sup>7</sup> (GB<sup>b</sup> D), A<sup>7</sup><sup>b9</sup> (AC<sup>#</sup>EG), D<sup>m</sup><sup>7</sup><sup>b9</sup> (DFA). Fingerings and voicings are indicated.

## THE HARMONIZED SCALE

Harmonized scale in the key of D minor, showing chords: D<sup>m</sup>, A<sup>7</sup>, D<sup>m</sup>, G<sup>m</sup>, A<sup>7</sup>, G<sup>m</sup>, A<sup>7</sup>, D<sup>m</sup>, D<sup>m</sup>, A<sup>7</sup>, G<sup>m</sup>, A<sup>7</sup>, G<sup>m</sup>, D<sup>m</sup>, A<sup>7</sup>, D<sup>m</sup>.

## Minuet

Minuet by De VISEE, Andante. The piece is in 3/4 time. Dynamics include *p*, *mf*, and *pp*. Fingerings and articulation marks are provided throughout the piece.



## THE KEY OF B-FLAT

The key of B-FLAT will have two flats. All B and E notes will be lowered  $\frac{1}{2}$  step.



## THE B-FLAT SCALE



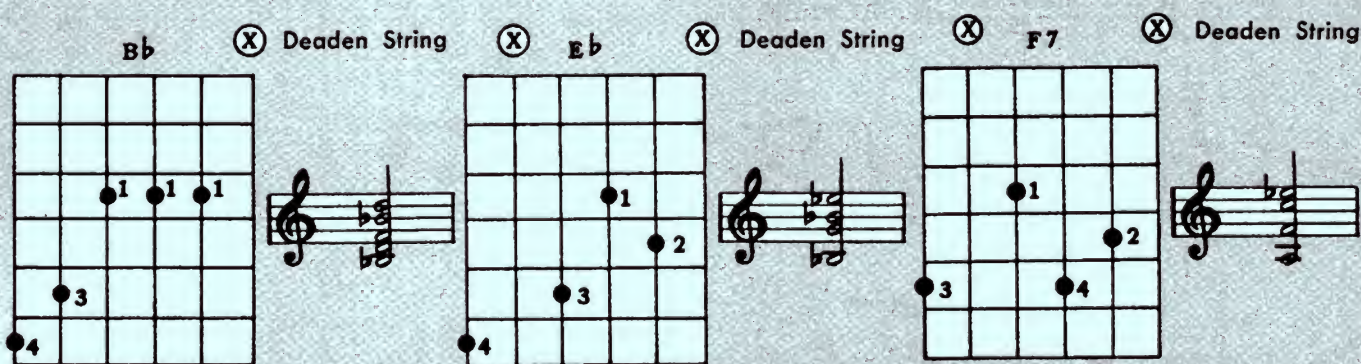
## ETUDE



## THE CHORDS IN THE KEY OF B-FLAT



## MORE CHORDS IN B-FLAT MAJOR





# A DAILY SCALE STUDY IN B-FLAT

103

Four staves of music in B-flat major, 4/4 time. The first staff contains fingerings: i m i m i i m i, with a circled 3 below the final measure. The second staff contains fingerings: 1 2 4, 1 4 2 1, with circled 3, 2, and 3 below the first three measures. The third and fourth staves continue the scale with various rhythmic patterns and a repeat sign at the end of the fourth staff.

## The Poet and the Peasant

VON SUPPE  
Arr. by MEL BAY

Five staves of music in B-flat major, 3/4 time. The first four staves feature a melody with various ornaments and fingerings (circled 3 and 2). The fifth staff includes the word 'ritard.' and ends with a circled 4. The music is characterized by its rhythmic complexity and melodic ornamentation.

SEE MEL BAY'S "FLAMENCO GUITAR STYLES"



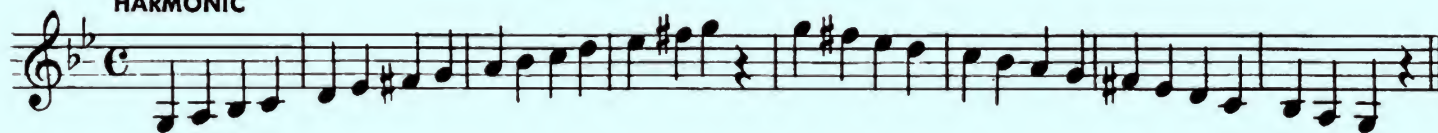
# THE KEY OF G MINOR

(Relative to B-flat Major)

The key of G Minor will have the same key signature as B-flat Major.

## THE G MINOR SCALES

### HARMONIC



### MELODIC



### MIXED



### GYPSY



## THE CHORDS IN THE KEY OF G MINOR

Gm (G-B $\flat$ -D)

Cm (C-E $\flat$ -G)

D7 (D-F $\sharp$ -A-C)



## HARMONIZED SCALE



## Etude in G Minor





The 'Frets' exercise is written on a single staff in G major (one sharp). The notes and their corresponding fret numbers are: G4 (1), A4 (6), B4 (3), C5 (8), D5 (6), E5 (11), F#5 (1), G5 (6), A5 (4), B5 (8), C6 (11), D6 (4), E6 (1), F#6 (6), G6 (4), A6 (9), B6 (16). Fingering is indicated by numbers 1-4 above the notes: (5 or 6) for G4, (3 or 4) for A4, (1 or 2) for B4, (4 or 5) for C5, (2 or 3) for D5, (1) for E5, (6) for F#5, (3 or 4) for G5, (1) for A5, (2) for B5, and no fingering for C6, D6, E6, F#6, G6, A6, B6.

Diagram 1: Musical notation for the descending scale exercise in G major. The notation shows a treble clef with a key signature of one flat (F major). The scale is written on a single staff, starting on G4 and descending to G3. The notes are G, F, E, D, C, B, A, G. The fingerings are indicated by numbers 1 through 5 above the notes. The bowing directions are indicated by arrows above the notes: down-bow for G, F, E, D, C, B, A and up-bow for G.

The **THIRD POSITION** extends from the third to the sixth frets.



## The Chords in the Key of E-Flat

*E<sup>b</sup>* (*E<sup>b</sup> G B<sup>b</sup>*) or *A<sup>b</sup>* (*A<sup>b</sup> C E<sup>b</sup>*)

*B<sup>b</sup>7* (*B<sup>b</sup> D F A<sup>b</sup>*)

### The Harmonized Scale

### Alla-Breve Time

When Common time is to be played in a tempo too fast to conveniently count four beats, it is then best to count only two beats to each measure.

Each half measure will receive one beat.

This is referred to as "cut" time.

The time signature for Alla-Breve time will be a vertical line drawn through the letter C as shown:

#### COMMON TIME

Count: 1 2 3 4

#### ALLA-BREVE

1 2

### THE QUARTER-NOTE TRIPLET

This group of notes () is used extensively in modern music.

Three quarter-notes will be played in the same time required by two.



# Caballero

107

PLEYEL  
Arr. by MEL BAY

107

PLEYEL  
Arr. by MEL BAY

1 & 2 &



# The Key of C Minor

(Relative to E $\flat$  Major)

The C Minor scales will be played in the third position with the exception of the higher notes which will be played as shown.

## THE C MINOR SCALES

**HARMONIC**

**MELODIC**

The following etude will be in alla-breve or cut time. In grade four this type of time has been explained. When playing the quarter-note triplets, divide the measures into two beats giving each set of triplets, one beat each.

## Etude in C Minor

(Third Position)

**Count: 1**

**MELODIC**



## Prelude

109

Three staves of music in C minor (three flats) and 3/4 time. The first staff begins with a circled 5 below the first note. Fingerings are indicated by numbers 1-4 below notes. The piece concludes with a final chord on the third staff.

## C Minor Etude in the Third Position

Three staves of music in C minor (three flats) and 3/4 time. The first staff includes extensive fingerings (1-4) for the initial runs. The piece ends with a final chord on the third staff.

## Prelude in C Minor

Three staves of music in C minor (three flats) and 3/4 time. The first staff includes fingerings (1-4) for the initial runs. The piece concludes with a final chord on the third staff.



## The Key of A-Flat

The key of A-FLAT will have FOUR FLATS. All B, E, A and D notes will be lowered  $\frac{1}{2}$  step. The flatted notes are easy to remember by spelling b-e-a-d.



## The A-Flat Scale in the Third Position



## A Daily Scale Study in A-Flat

The following daily study is an excellent etude for developing finger strength and speed in good position playing. It should be played daily until the fingers tire. The amount of times should increase as the fingers become stronger. It is played entirely in the third position.

**Allegro**





# The Chords in the Key of A Flat

111

*Ab (Ab C Eb)*

*Db (Db F Ab)*

*Eb7 (Eb G Bb Db)*

## The Harmonized Scale

*Ab Eb7 Ab Db Eb Db Eb7 Ab Ab Eb7 Db Eb7 Db Ab Eb7 Ab*

## Triplet Etude in A-Flat

(Third Position)

Allegro



# Waltz in A Flat

JOHANNES BRAHMS  
Opus 39 No. 2  
Arr. by MEL BAY

16

See Mel Bay's  
"Deluxe Guitar Arpeggio Studies"

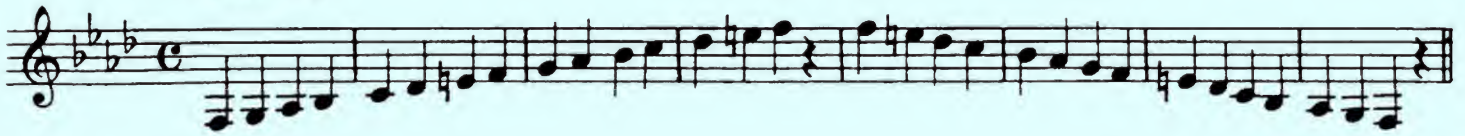


# The Key of F Minor

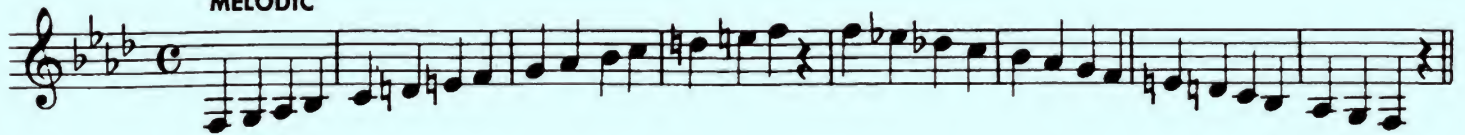
(Relative to A-Flat Major)

## THE F MINOR SCALES

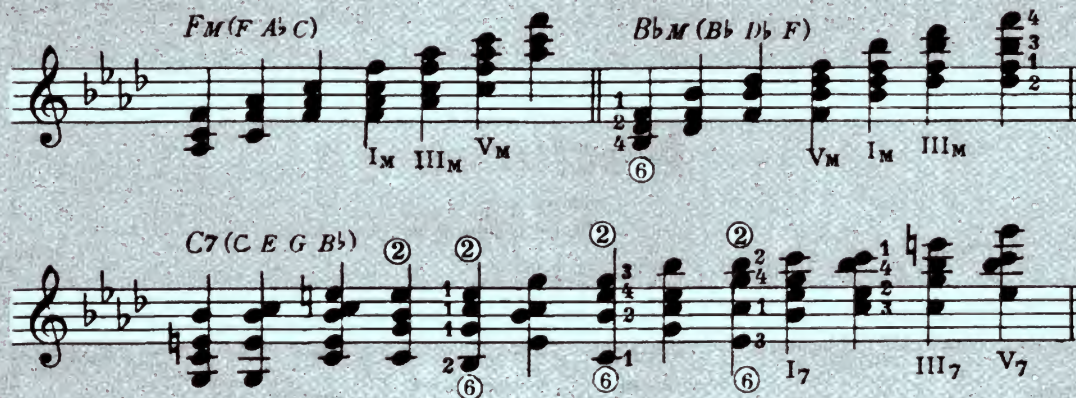
### HARMONIC



### MELODIC



## The Chords in the Key of F Minor



E-natural is cue for C7 chord in the key of F Minor.

## Prelude in F Minor





# Prelude

1. 2. 3. 4. 5.

# Nocturne

AGUADO

1. 2. 3. 4. 5.



## 115

## Fourth Position Exercise

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is the melody, written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The bottom staff is the accompaniment, written in treble clef with the same key signature and time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The accompaniment starts with a quarter rest, followed by a series of eighth and quarter notes. The piece concludes with a double bar line and repeat dots.

# WALTZ

With the exception of the open B-note\*, the entire selection will be in the fourth position.

4th Pos. *mf*

*Fine*

*D. C.*

★ Designated by the zero (0)



# Chords in the Fourth Position

## Major Chords



## Minor Chords



## Seventh Chords



## Diminished



## Augmented



## Fourth Position Etude Number One





# The Key of C Sharp Minor

117

(Relative to E Major)

The C Sharp minor scales will be played in the Fourth Position except where shown.

## HARMONIC



## MELODIC



## Chords in the Key of C Sharp Minor



## The Harmonized Scale



## El Rey

Allegretto

(Fourth Position)





# Prelude

Opus 28 No. 20

FREDERIC CHOPIN  
Arr. by MEL BAY

Largo

Musical score for Chopin's Prelude, Opus 28 No. 20, arranged by Mel Bay. The score is in G major (one sharp) and common time (C). It consists of four staves of music. The tempo is marked 'Largo'. The notation includes various chords, arpeggios, and fingerings indicated by numbers in circles. There are also some 'x' marks above notes in the second and third staves. The piece concludes with a 'Ritard' (ritardando) marking on the fourth staff.

## Fourth Position Etude Number Three

Allegro

Key of A Major

Musical score for Chopin's Fourth Position Etude Number Three, arranged by Mel Bay. The score is in A major (two sharps) and common time (C). It consists of six staves of music. The tempo is marked 'Allegro'. The notation includes rapid sixteenth-note passages and fingerings indicated by numbers below the notes. The piece ends with a double bar line and repeat dots.



# The Fifth Position

119

Fingers 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Frets 5 6 7 8 5 6 7 8 5 6 7 8 5 6 7 8 5 6 7 8 5 6 7 8

## Fifth Position Exercise

## The Commentator

Guitar Solo  
Allegretto

(Fifth Position)

CARCASSI-BAY



# Chords in the Fifth Position

## The Major Chords



## The Minor Chords



## The Seventh Chords



## Diminished Chords



## Augmented Chords



## Fifth Position Etude One





# The Court Jester

121

GUITAR SOLO

(Fifth Position)

CARCASSI

Andantino

Musical score for 'The Court Jester' guitar solo, written in treble clef, 2/4 time, and B-flat major. The piece is marked 'Andantino'. It consists of six staves of music. The first staff begins with a double bar line and a circled '3' above the first measure. The music features a mix of eighth and sixteenth notes, often beamed together. There are several trills and grace notes throughout. The piece concludes with a 'ritard.' (ritardando) marking over the final measure.

## Fifth Position Etude Number Two

Musical score for 'Fifth Position Etude Number Two', written in treble clef, 2/4 time, and B-flat major. The piece consists of five staves of music. The first staff contains a continuous eighth-note pattern. The second staff includes fingering numbers: 1, 2, 4, 4, 2, 2, 1. The music is characterized by rapid eighth-note runs and slurs. The piece ends with a double bar line and a repeat sign.



## The Seventh Position



## Seventh Position Etude Number One

(Repeat Using R.H. Patterns Shown at the Bottom of Page Three)



## Rondo

Allegretto

CARCASSI





# Chords in the Seventh Position

123

## Major



## Minor



## Seventh



## Diminished



## Augmented



## Seventh Position Etude Number Two





## The Ninth Position



## Ninth Position Etude



## Matamoras

Allegretto

(Ninth Position)





# Chords in the Ninth Position

125

## Major



## Minor



## Seventh



## Diminished



## Augmented



## Ninth Position Etude Number Two





## THE KEY OF D-FLAT

The key of D $\flat$  has five flats. They are B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$  and G $\flat$ .



### The D-Flat Major Scale



### Etude in the First Position



### The Chords in the Key of D-Flat





## The D-Flat Scale in the Sixth Position

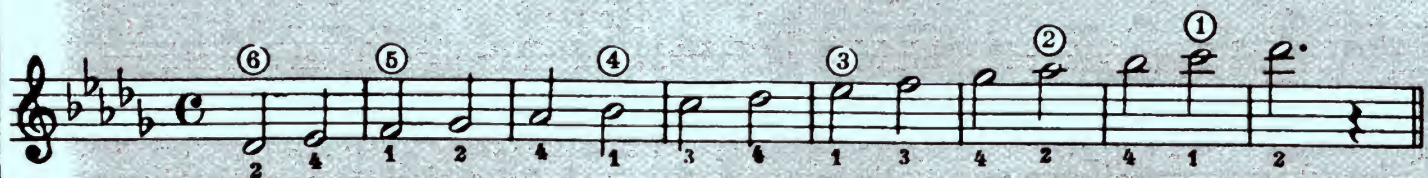


## Recreation

Play the following study with a steady even beat keeping it entirely in the Sixth Position.



## The D-Flat Scale in the Eighth Position



## Eighth Position Exercise



Employ the Four Established R.H. Finger Patterns.



# Prelude

## Theme from the "Minute Waltz"

FREDERIC CHOPIN  
Arr. by MEL BAY

Slower



# THE KEY OF B-FLAT MINOR

129

(Relative to D-Flat Major)

## The B-Minor Scales

HARMONIC



MELODIC

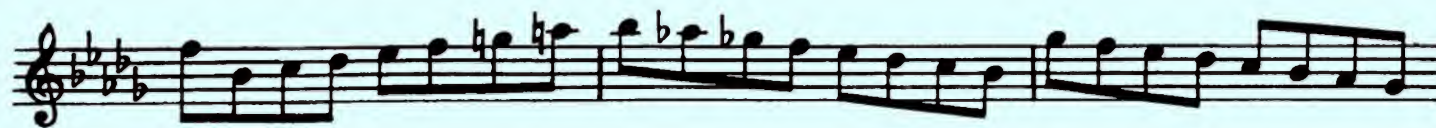


## ETUDE

HARMONIC



MELODIC



## The Harmonic Mode in Position





## The Chords in the Key of B-Flat Minor

*B♭M (B♭ D♭ F)* *E♭M (E♭ G♭ B♭)*

*F7 (F A C E♭)*

Chords shown: *B♭M*, *E♭M*, *F7*, *B♭M*, *E♭M*, *F7*, *B♭M*, *E♭M*, *F7*, *B♭M*, *E♭M*, *F7*, *B♭M*, *E♭M*, *F7*, *B♭M*.

Chord symbols: *V<sub>M</sub>*, *I<sub>M</sub>*, *III<sub>M</sub>*, *III<sub>M</sub>*, *V<sub>M</sub>*, *I<sub>M</sub>*, *I<sub>7</sub>*, *III<sub>7</sub>*, *V*, *VII*.

### The Harmonized Scale

Chords shown: *B♭M*, *F7*, *B♭M*, *E♭M*, *F7*, *E♭M*, *F7*, *B♭M*, *B♭M*, *F7*, *E♭M*, *F7*, *E♭M*, *B♭M*, *F7*, *B♭M*.

### Chord Etude

Chords shown: *B♭*, *E♭M*, *F7*, *B♭M*, *B♭M*, *E♭M*, *F7*, *B♭M*, *B♭M*, *E♭M*, *F7*, *B♭M*.

### Prelude in B♭ Minor

Musical notation for the Prelude in B♭ Minor, featuring eighth and sixteenth notes with fingerings (1, 2, 3, 4) indicated above the notes.



# Position Etude in B $\flat$ Minor

131



Position Etude in B $\flat$  Minor

Four staves of music in B $\flat$  Minor. The first staff contains a sequence of notes with fingerings: ⑥, ⑤, ④, ③④, ⑤, ⑥, ⑤, ④, ③, ④, ⑤. The second staff continues the melodic line. The third staff includes fingerings: 1, 4, 3, 1, 1, 2, 1, 4, 2, 2, 4, 2, 1. The fourth staff includes fingerings: 3, 4, 1, 1, 1, 4, 3, 3.

## Lazy Evening

Guitar Solo

Lento

MEL BAY



Lazy Evening

Seven staves of music in B $\flat$  Minor. The first staff includes fingerings: 1, 4, 3, 4, 2, 4. Chords: B $\flat$ M, E $\flat$ M, B $\flat$ M, E $\flat$ M. The second staff includes chord: F7. The third staff includes fingerings: 4, 1, 4, 3, 4, 2, 4, 3, 2, 4, 4, 2. The fourth staff includes chord: A $\flat$ 7. The fifth staff includes VI pos. The sixth staff includes VI pos. and chord: F7. The seventh staff includes fingerings: 1, 4, 3, 1, 3, 1, 4, 3, 1, 4, 3, 4, 1, 1, 2, and the word *ritard*.



# THE KEY OF B MAJOR

The key of B has five sharps. They are: F $\sharp$ , C $\sharp$ , G $\sharp$ , D $\sharp$  and A $\sharp$ .



## The B Major Scale

(First Position)



## Exercise in the First Position



## The Chords in the Key of B





## The Harmonized Scale



## Prelude in B Major



## Etude in B

For complete results play the following Etude in the First, Fourth and Sixth Positions.





# THE KEY OF G-SHARP MINOR

(Relative to B Major)

## The G-Sharp Minor Scales

### HARMONIC

IV pos. III pos.

### MELODIC

## The Chords In The Key of G-Sharp Minor

*G#M (G# B D#)* *C#M (C# E G#)*

*D#7 (D# F# A# C#)*

I<sub>M</sub> III<sub>M</sub> V<sub>M</sub> V<sub>M</sub> I<sub>M</sub>

III<sub>7</sub> V<sub>7</sub> VII<sub>7</sub> I<sub>7</sub>

## Prelude in G# Minor

4th Pos. 1st Pos. 4th Pos. 1st Pos.



## The Keys of F-Sharp and G-Flat Major

The key of F-Sharp has six sharps. They are: F $\sharp$ , C $\sharp$ , G $\sharp$ , D $\sharp$ , A $\sharp$  and E $\sharp$ .

The key of G-Flat has six flats. They are: B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$  and C $\flat$ .

THEY ARE ENHARMONIC KEYS AND WILL BE DEVELOPED TOGETHER.

### The F-Sharp and G-Flat Scales in the First Position



### Etude in the First Position

(Play both keys)





# The Chords in the Keys of F-Sharp and G-Flat Major

**F# (F# A# C#)** **B (B D# F#)**

**Gb (Gb Bb Db)** **Cb (C D Eb Gb)**

**C#7 (C# E# G# B)** **Db7 (Db F Ab Cb)**

V7 VII7 I7 III7

## Harmonized Scales

**F# C#7 F# B C#7 B C#7 F# F# C#7 B C#7 B F# C#7 F**

**Gb Db7 Gb Cb Db7 Cb Db7 Gb Gb Db7 Cb Db7 Cb Gb Db7 Gb**

## "Accompaniment Chords"

**F# B C#7 F#**

**Gb Cb Db7 Gb**

**F# (2) B C#7 F#**

**Gb (2) Cb Db7 Gb**



# The F-Sharp and G-Flat Scales in the Sixth Position

137

VI Pos.

## Sixth Position Etude

## The F-Sharp and G-Flat Scale in Three Octaves

I pos. VI pos.



# The Keys of D-Sharp Minor and E-Flat Minor

(Relative to F-Sharp and G-Flat Major)

## The Harmonic Mode

**D# MINOR**

**E<sup>b</sup> MINOR**

## The Melodic Mode

## CHORDS

**D#M (D# F# A#)**

**G#M (G# B D#)**

**E<sup>b</sup>M (E<sup>b</sup> G<sup>b</sup> B<sup>b</sup>)**

**A<sup>b</sup>M (A<sup>b</sup> C<sup>b</sup> E<sup>b</sup>)**

**A#7 (A# C# E# G#)**

**B<sup>b</sup>7 (B<sup>b</sup> D F A<sup>b</sup>)**

## The Harmonized Scale

**D#M A#7**

**D#M G#M**

**A#7 G#M**

**A#7 D#M**

**E<sup>b</sup>M B<sup>b</sup>7**

**E<sup>b</sup>M A<sup>b</sup>M**

**B<sup>b</sup>7 A<sup>b</sup>M**

**B<sup>b</sup>7 E<sup>b</sup>M**



# PRELUDE IN D-SHARP MINOR

139

3d Pos. 1st Pos. 3d Pos. 2d Pos.

4th Pos. 1st Pos. 2d Pos.

1st Pos. 4th Pos. gr. 1st Pos. 4th Pos.

## WITCHCRAFT

GUITAR SOLO

Lively

MEL BAY

VI pos. D#M 1 2 3 4 3 1 2 3 2 4 3 3 3

A#7 VI pos. D#M D#M A#7

III pos. C#7 F# C#7 F#

C#7 F# VI pos. B7 V pos. A#7

VI pos. D#M A#7 A#7

D#M D#M A#7 D#M



# Flower Song

## GUITAR SOLO

LANGE  
Arr. by MEL BAY

*Lento moderato*  *cantabile*



*ritard.* *a tempo*

1 2 *ritard.* *Fine*

*ritard.* *D. S. al Fine*

See Mel Bay's  
"Johnny Smith Approach To Guitar"



# WONDROUS LOVE

141

*Tune 6th String Down To D*

EARLY AMERICAN HYMN

Arr. by Bill Bay

The musical score is written for guitar in standard notation. It consists of six staves. The first staff begins with a treble clef and a common time signature (C). The music is primarily composed of chords and single notes, with some triplets indicated by a '3' over a bracket. The second staff includes a triplet of eighth notes and a circled '2' above a note. The third staff features a descending eighth-note scale. The fourth staff continues with chords and single notes. The fifth staff includes a triplet of eighth notes and a circled '5' below a note. The sixth staff concludes with a final chord and a circled '2' above a note. A 'Fret 22' marking is present at the end of the sixth staff.

## Artificial Harmonics

Artificial Harmonics will enable the guitarist to play all notes on the guitar harmonically. They are performed in the following manner.

1. Place the finger of the left hand on the note desired.
2. Place the index finger of the right hand lightly on the string of desired note 12 FRET ABOVE NOTE TO BE PLAYED.
3. Pluck the string quickly with the Right Hand Thumb stopping the tone with the pointed index finger.



## BLESSED ASSURANCE

### Tune 6th String Down To Low D

**FANNY CROSBY**

**Arr. by Bill Bay**

This image shows a page of musical notation for guitar, consisting of ten staves. The music is written in G major, indicated by two sharps (F# and C#) in the key signature. The notation includes various guitar-specific symbols such as fret numbers (0-4), accidentals, and articulation marks. The music is written in a style typical of classical guitar sheet music.



## 143

**EDWARD MACDOWELL**  
Arr. by **MEL BAY**

[illegible]



## LET ALL MORTAL FLESH KEEP SILENCE

Tune 6th  
String to DAdvent Hymn  
Arr. By Bill Bay.

Musical score for the hymn "Let All Mortal Flesh Keep Silence" (Advent Hymn), arranged by Bill Bay. The score is written for guitar, specifically for the 6th string tuned to D. It consists of 10 staves of music. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as chords, single notes, and fingerings. Specific instructions include "cadenza" (marked on the 4th staff), "ritard" (marked on the 8th staff), and "(Pick chord close to bridge)" (marked on the 10th staff). The score is numbered 121015.



CLASSIC GUITAR METHOD I  
 CLASSIC GUITAR METHOD II  
 CLASSIC GUITAR METHOD III  
 EASYWAY GUITAR "A"  
 EASYWAY GUITAR "B"  
 EASYWAY GUITAR "C"  
 GUITAR CLASS METHOD VOLUME TWO  
 GUITAR WORKSHOP  
 JUNIOR GUITAR  
 COMPLETE MODERN METHOD FOR GUITAR  
 MODERN GUITAR METHOD I  
 MODERN GUITAR METHOD II  
 MODERN GUITAR METHOD III  
 MODERN GUITAR METHOD IV  
 MODERN GUITAR METHOD V  
 MODERN GUITAR METHOD VI  
 MODERN GUITAR METHOD VII  
 PRIMER  
 COMPLETE METHOD FOR CLASSIC GUITAR  
 BASS GUITAR CHORD CHART  
 DELUXE ELECTRIC BASS CHORDS  
 DELUXE GUITAR CHORDS  
 GUITAR CHORDS  
 GUITAR CHORD CHART  
 MELODY GUITAR CHORDS  
 RHYTHM CHORD SYSTEM  
 PEDAL STEEL GUITAR CHORD CHART  
 GUITAR CHORD WALL CHART  
 FUN WITH ELECTRIC BASS  
 FUN WITH GUITAR  
 FUN WITH STRUMS — GUITAR  
 THE COMPLETE CARCASSI  
 ELECTRIC BASS VOL. 1  
 ELECTRIC BASS VOL. 2  
 JUAN SERRANO/FLAMENCO GUITAR  
 PEDAL STEEL GUITAR  
 STEEL GUITAR METHOD VOL. 1  
 STEEL GUITAR METHOD VOL. 2  
 AMERICAN HISTORY IN SONG  
 ANTHOLOGY OF FINGERSTYLE GUITAR  
 AUTHENTIC BLUEGRASS GUITAR  
 BASIC FINGER STYLE GUITAR  
 CHET ATKINS — OFF THE RECORD  
 CHORD STRUMMIN' GUITAR  
 CONTEMPORARY SLIDE GUITAR  
 COUNTRY BLUES GUITAR  
 COUNTRY DOBRO GUITAR  
 COUNTRY GUITAR PICKIN'  
 COUNTRY RAGTIME GUITAR  
 DELUXE BLUEGRASS/FLAT PICKING GUITAR METHOD  
 DUELING GUITARS  
 EZ BLUES GUITAR SOLOS  
 EZ WAY BLUEGRASS GUITAR SOLOS  
 EZ WAY PICK & STRUM GUITAR  
 FLAT-PICKIN' GUITAR STYLES  
 FOLK GUITAR STYLES  
 GUITAR TUNINGS & SOLOS  
 LEARN TO PLAY BLUEGRASS GUITAR  
 MERLE TRAVIS GUITAR METHOD  
 TWELVE STRING GUITAR STYLES  
 BAROQUE GUITAR MUSIC  
 BEST OF BACH  
 BEST OF CARULLI  
 BEST OF GIULIANI  
 BEST OF SOR  
 BEST OF TARREGA  
 CLASSICAL PERIOD GUITAR MUSIC  
 DELUXE CLASSIC GUITAR ALBUM  
 EASY CLASSIC SOLOS  
 ENGLISH LUTE COMPOSERS  
 FLAMENCO GUITAR STYLES  
 GREAT CLASSIC SOLOS  
 GUITAR BAND VOL. I  
 GUITAR BAND VOL. II  
 GUITAR DUETS ON CLASSIC THEMES  
 IMPRESSIONIST PERIOD GUITAR  
 GUITAR ENSEMBLES  
 GUITAR VIRTUOSO  
 JAZZ & CONTEMPORARY GUITAR DUETS  
 RICHARD PICK FAVORITE SOLOS  
 RENAISSANCE LUTE MUSIC  
 ROMANTIC PERIOD GUITAR

SELECTED GUITAR SOLOS  
 SOLO FOLIO NO. 1  
 SOLO FOLIO NO. 2  
 SOLO GUITAR  
 TONY MOTTOLA GUITAR STYLES  
 BASS GUITAR IMPROVISING  
 BLUES GUITAR STYLES  
 BLUES LEAD GUITAR METHOD  
 EZ WAY BOOGIE & BLUES GUITAR  
 EZ WAY ROCK GUITAR  
 NEW SOUNDS FOR ELECTRIC BASS  
 ROCK GUITAR IMPROVISING  
 ROCKIN' RHYTHMS FOR YOUNG GUITARISTS  
 BASS GUITAR POSITION STUDIES  
 PLAY BASS FROM CHORDS  
 DELUXE GUITAR ARPEGGIO STUDIES  
 DELUXE GUITAR SCALE BOOK  
 GUITAR FINGERBOARD HARMONY  
 GUITAR CHORD WRITING BOOK  
 GUITAR IMPROVISING VOL. 1  
 GUITAR IMPROVISING VOL. 2  
 GUITAR POSITION STUDIES  
 GUITAR TAB BOOK  
 GUITAR TECHNIC  
 JAZZ GUITAR VOL. 1  
 JAZZ GUITAR VOL. 2  
 JOHNNY SMITH APPROACH GUITAR I  
 JOHNNY SMITH APPROACH GUITAR II  
 DELUXE GUITAR CHORD PROGRESSIONS  
 DELUXE GUITAR PRAISE BOOK  
 GOSPEL GUITAR  
 GUITAR HYMNAL  
 SACRED GUITARIST  
 HYMNS FOR CLASSIC GUITAR  
 CHILDRENS GUITAR HYMNAL  
 EASYWAY CHRISTMAS GUITAR  
 GUITAR CHRISTMAS CAROLS  
 TONY MOTTOLA HOLIDAY GUITARS  
 SOUNDS OF CHRISTMAS FOR GUITAR  
 100 EZ FLATPICKING GUITAR SOLOS  
 EZ WAY "HOW TO TUNE A GUITAR"  
 EZ WAY FINGERSTYLE GUITAR SOLOS  
 EZ WAY COUNTRY STYLE GUITAR  
 GEORGE VAN EPS "HARMONIC MECHANISMS"  
 FLATPICKING GUITAR SONGBOOK  
 THE LITURGICAL GUITARIST  
 GUITAR SCALE & ARPEGGIO CHART  
 ROCK GUITAR CHORD CHART  
 CHORD STRUMMIN' SONGS FOR GUITAR  
 ADVANCED ROCK GUITAR STUDIES  
 RICK FOSTER HYMNS FOR CLASSICAL GUITAR  
 RICK FOSTER MORE HYMNS FOR CLASSICAL GUITAR  
 JAZZ GUITAR LINES  
 JAZZ GUITAR SCALES  
 ART OF SOLO JAZZ GUITAR  
 HARRY VOLPE MASTER CLASSICAL GUITAR COLLECTION  
 DELUXE ROCK GUITAR METHOD  
 GRADED GUITAR DUETS  
 HOW TO PLAY GUITAR IN A BIG BAND  
 DEVELOPING MELODIC SIGHT READING TECHNIQUE  
 IVOR MAIRANTS' COMPLETE GUITAR EXPERIENCE  
 JUAN SERRANO CONCERT FLAMENCO SELECTIONS  
 101 ROCK GUITAR LICKS  
 101 FINGERSTYLE GUITAR LICKS  
 FIDDLE TUNES AND BREAKDOWNS FOR DOBRO  
 CLASSICAL GUITAR DUETS IN 1ST AND 2ND POSITIONS  
 CLASSICAL GUITAR SOLOS IN 1ST AND 2ND POSITIONS  
 DELUXE JAZZ AND ROCK BASS METHOD